VISIT…

NON-ALPHABETICAL INDEX
TO
HONEYCOMB ROADMAP,
LABYRINTHINE CATACOMBS, &c.

HAIL TO THE THIEF,

*(or, The Gloaming.)**

2 + 2 = 5 *(The Lukewarm.)*
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** Parental Advisory: These Lyrics contain Words that some People may find Offensive.*

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Artwork by Stanley Donwood

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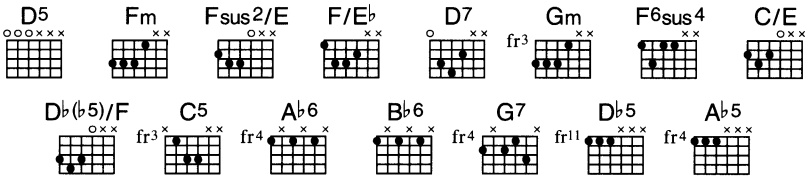
2 + 2 = 5 *(The Lukewarm.)*

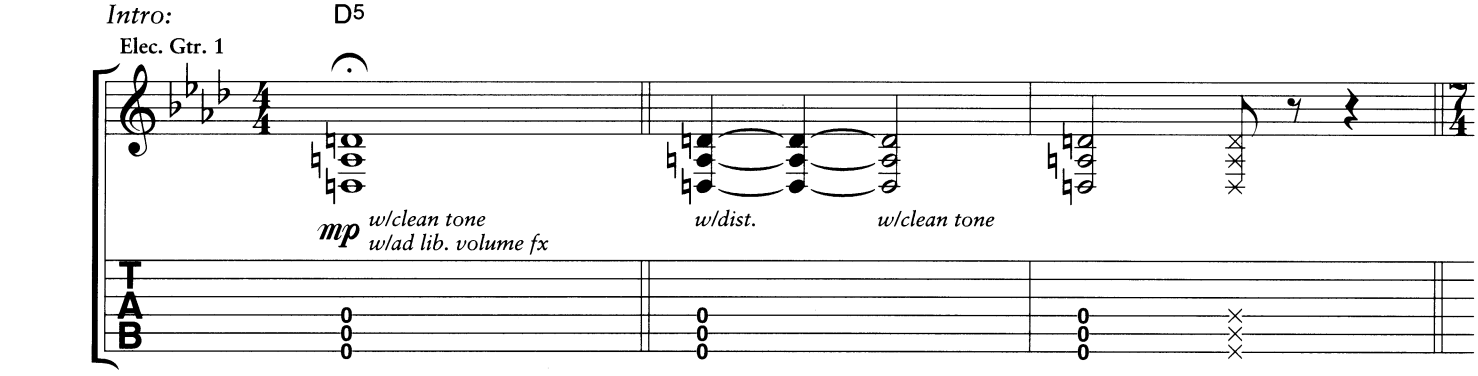
Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

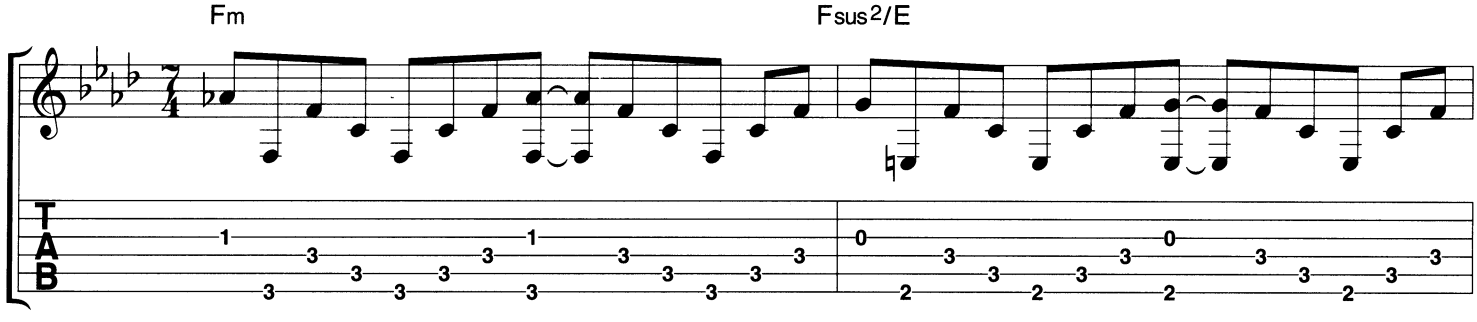
Tune all Gtrs.
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

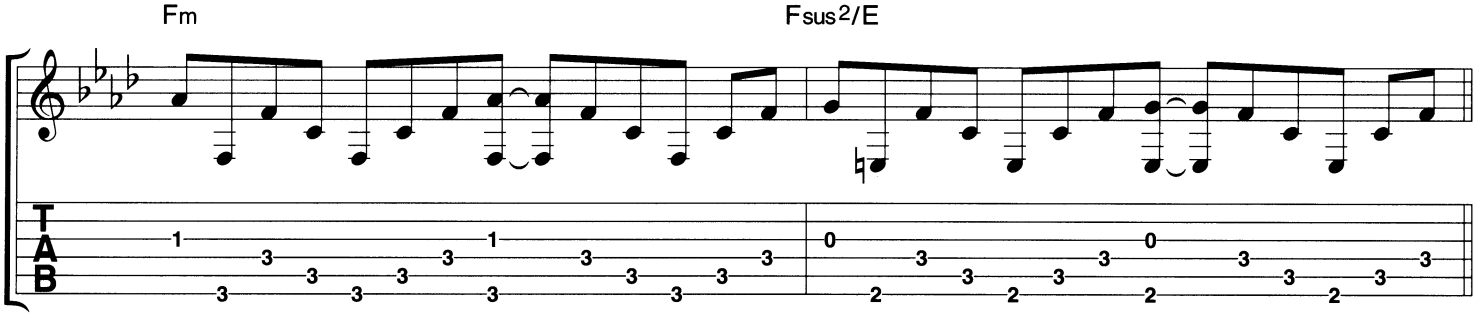


♩ = 150

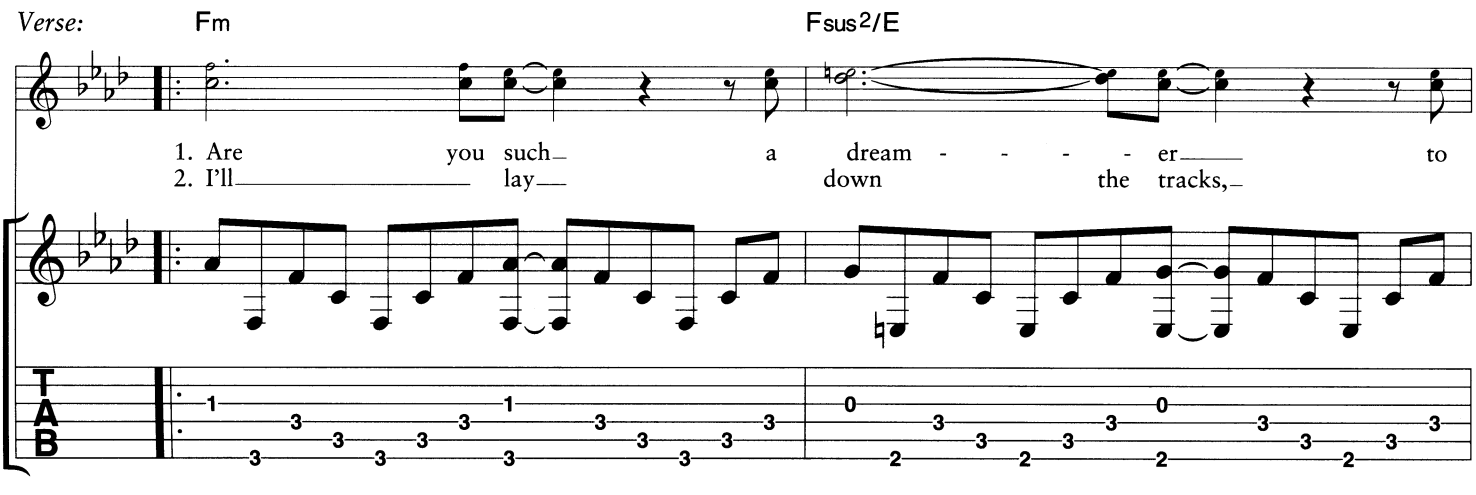
Intro:
Elec. Gtr. 1







Verse:



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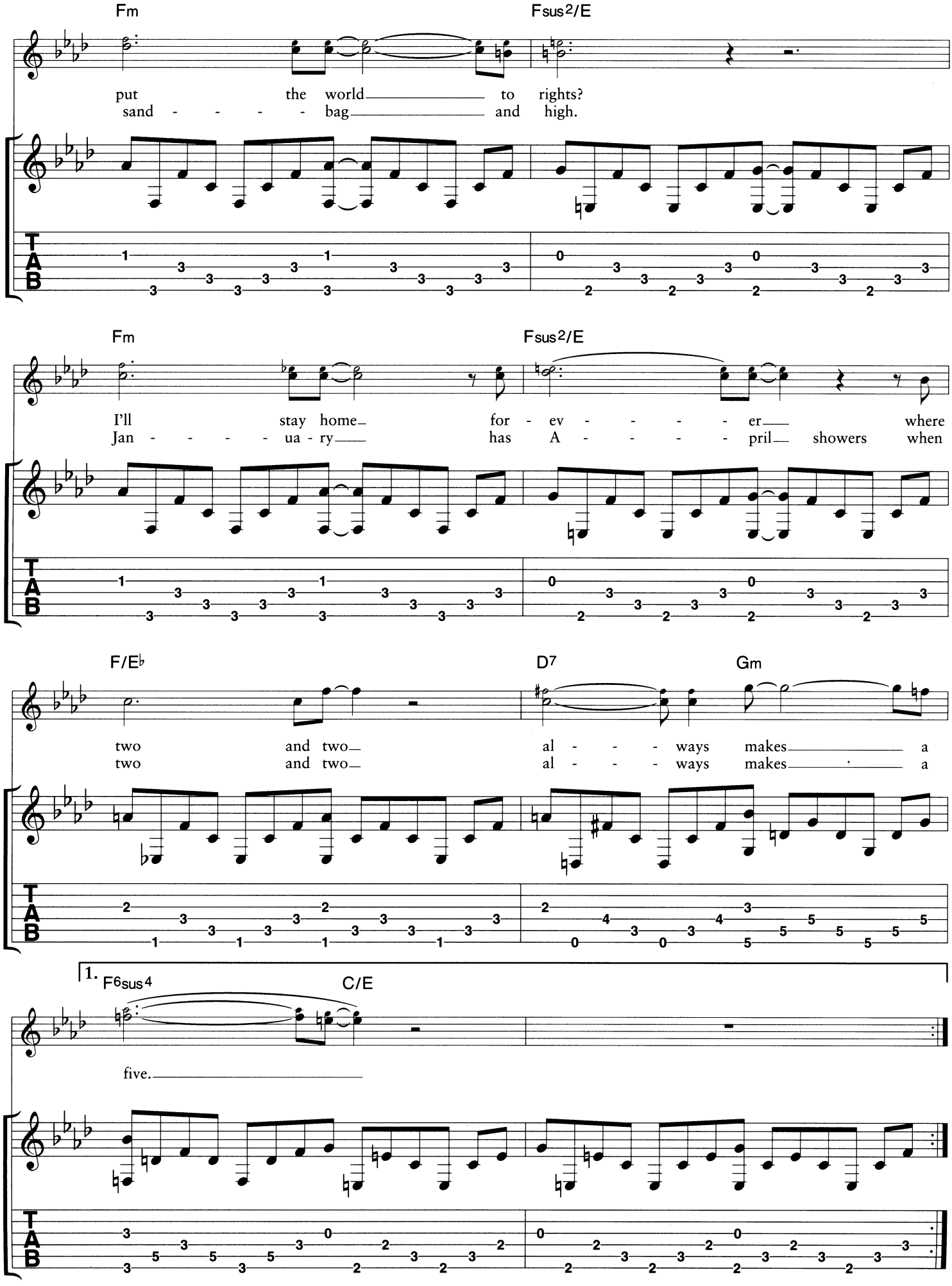
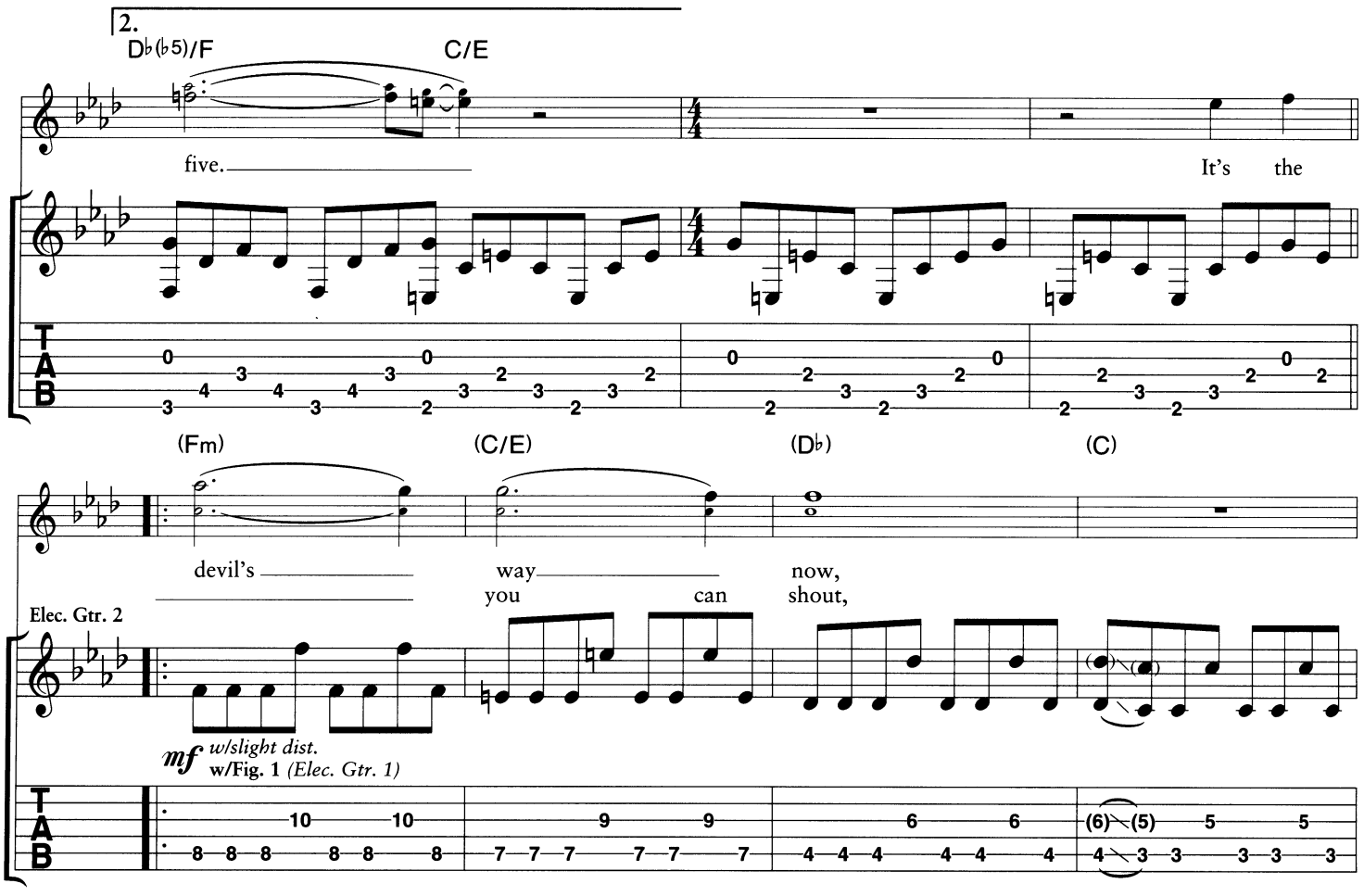

Fm
Fsus2/E
put the world to rights?
sand - - - - - bag and high.
Fm
Fsus2/E
I'll stay home for - ev - - - - - er where
Jan - - - - - ua - ry has A - - - - - pril showers when
F/E♭
D7
Gm
two and two al - - - - ways makes a
two and two al - - - - ways makes a
1. F6sus4
C/E
five.
T
A
B


2.
D♭(♭5)/F
C/E
five.
It's the
(Fm)
(C/E)
(D♭)
(C)
devil's
way
now,
you can shout,
Elec. Gtr. 2
mf w/slight dist.
w/Fig. 1 (Elec. Gtr. 1)

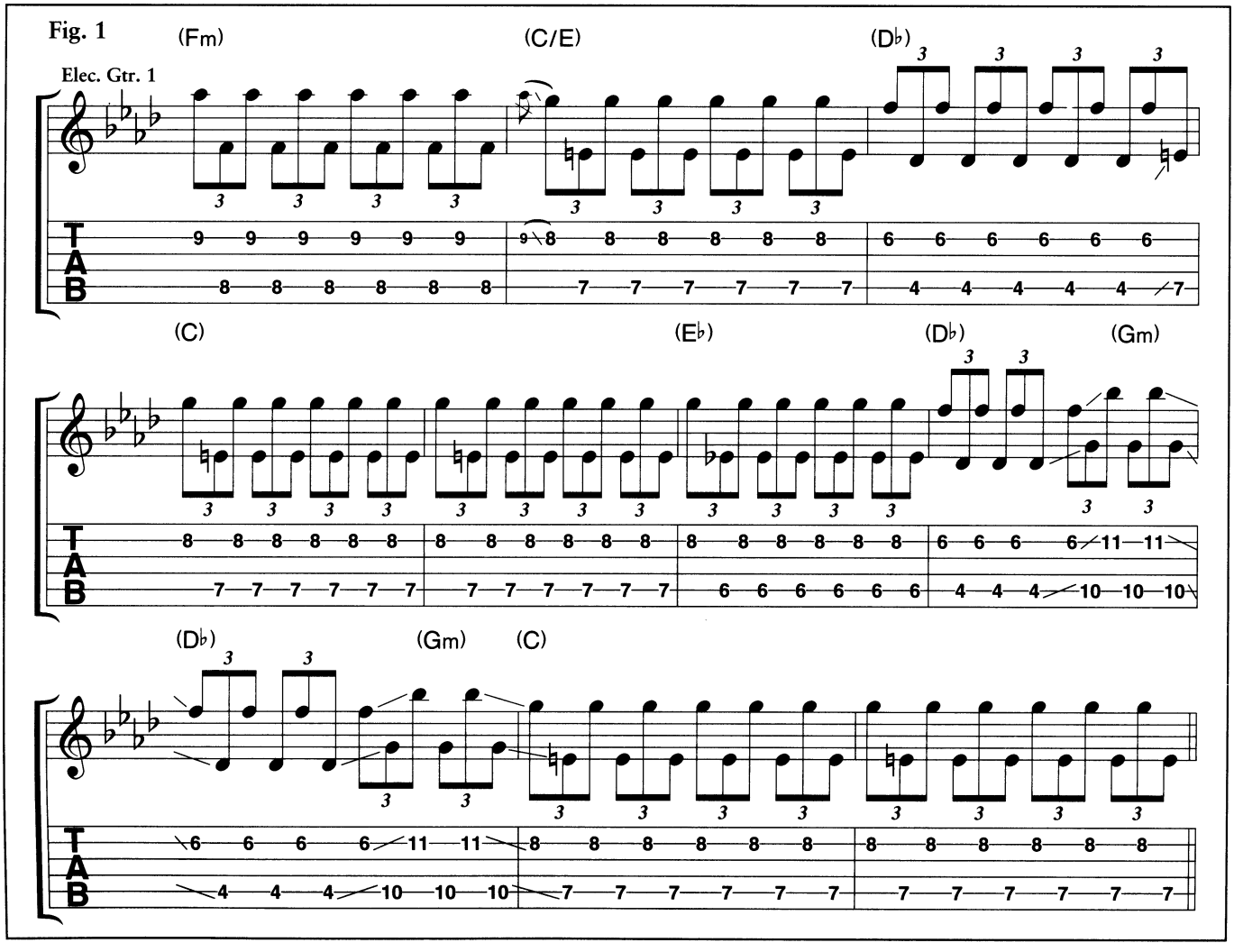
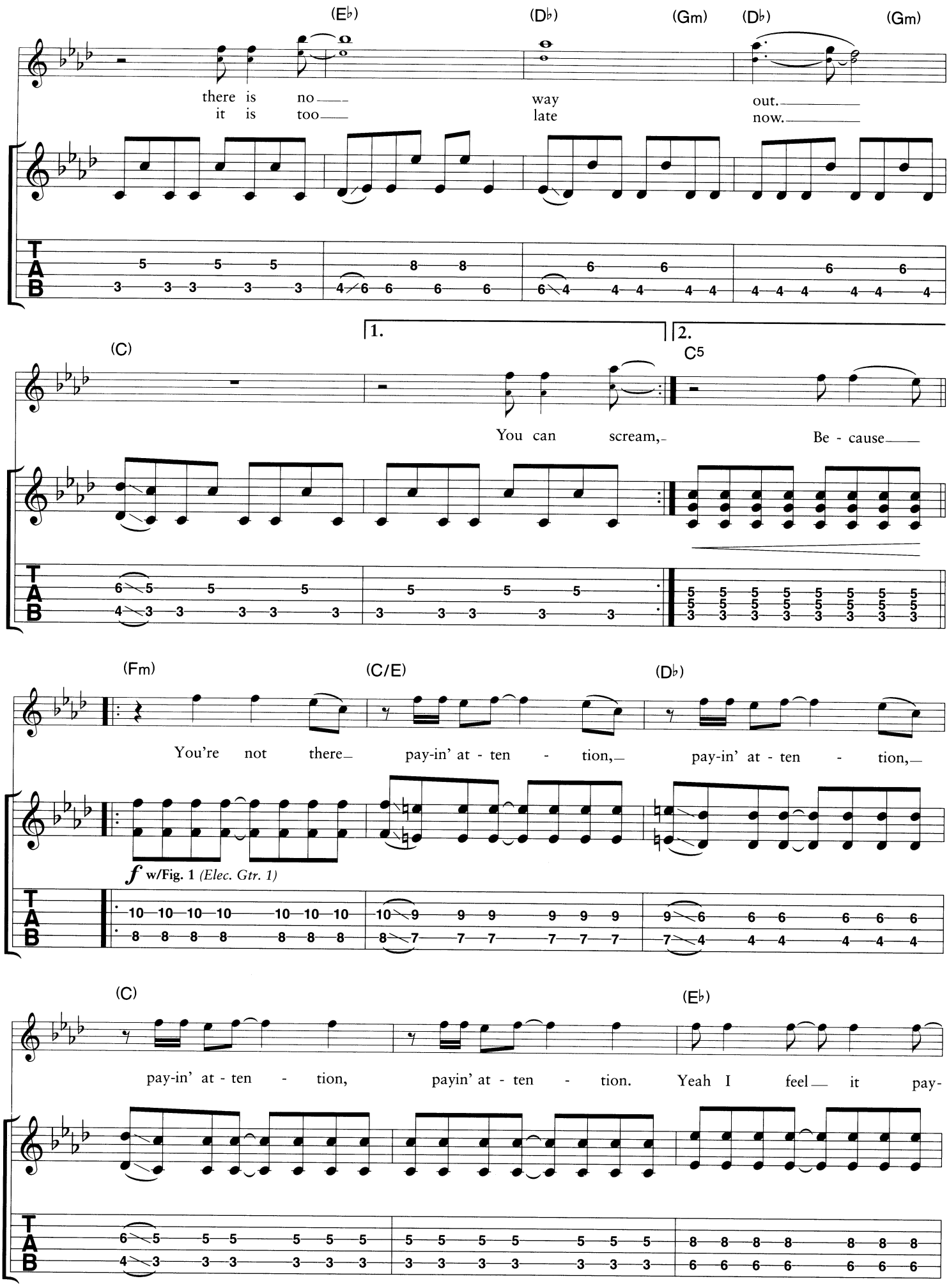
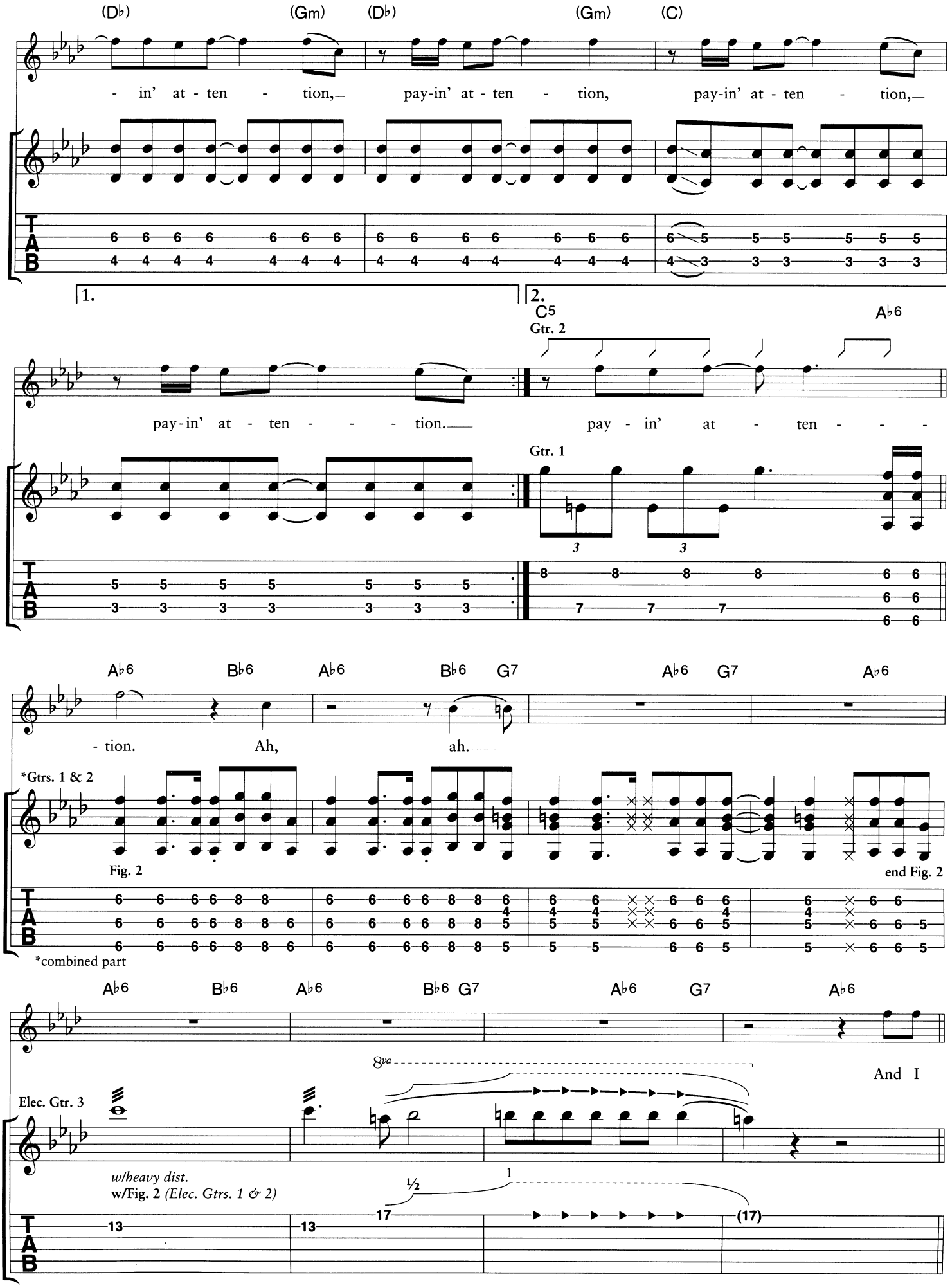
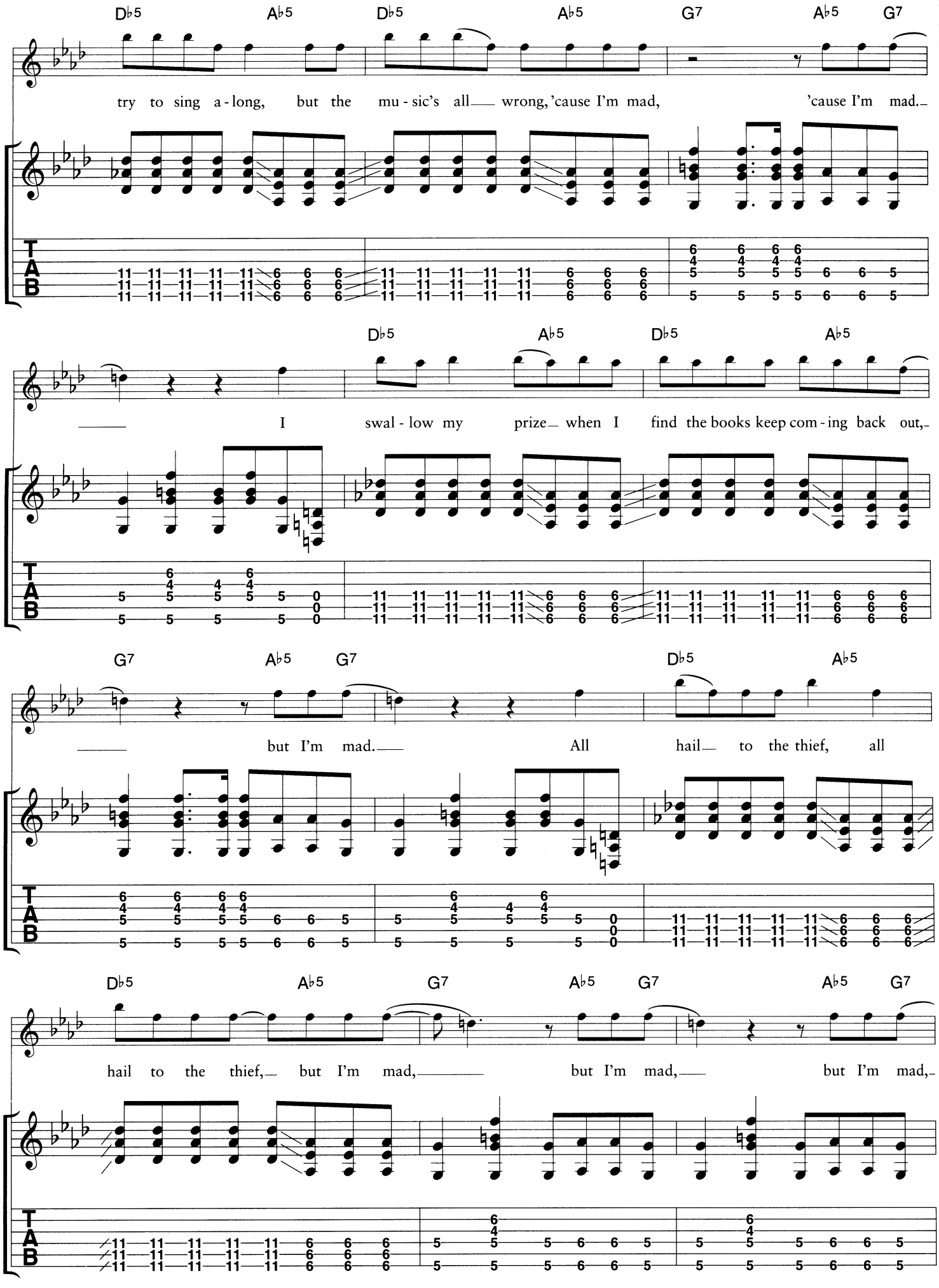
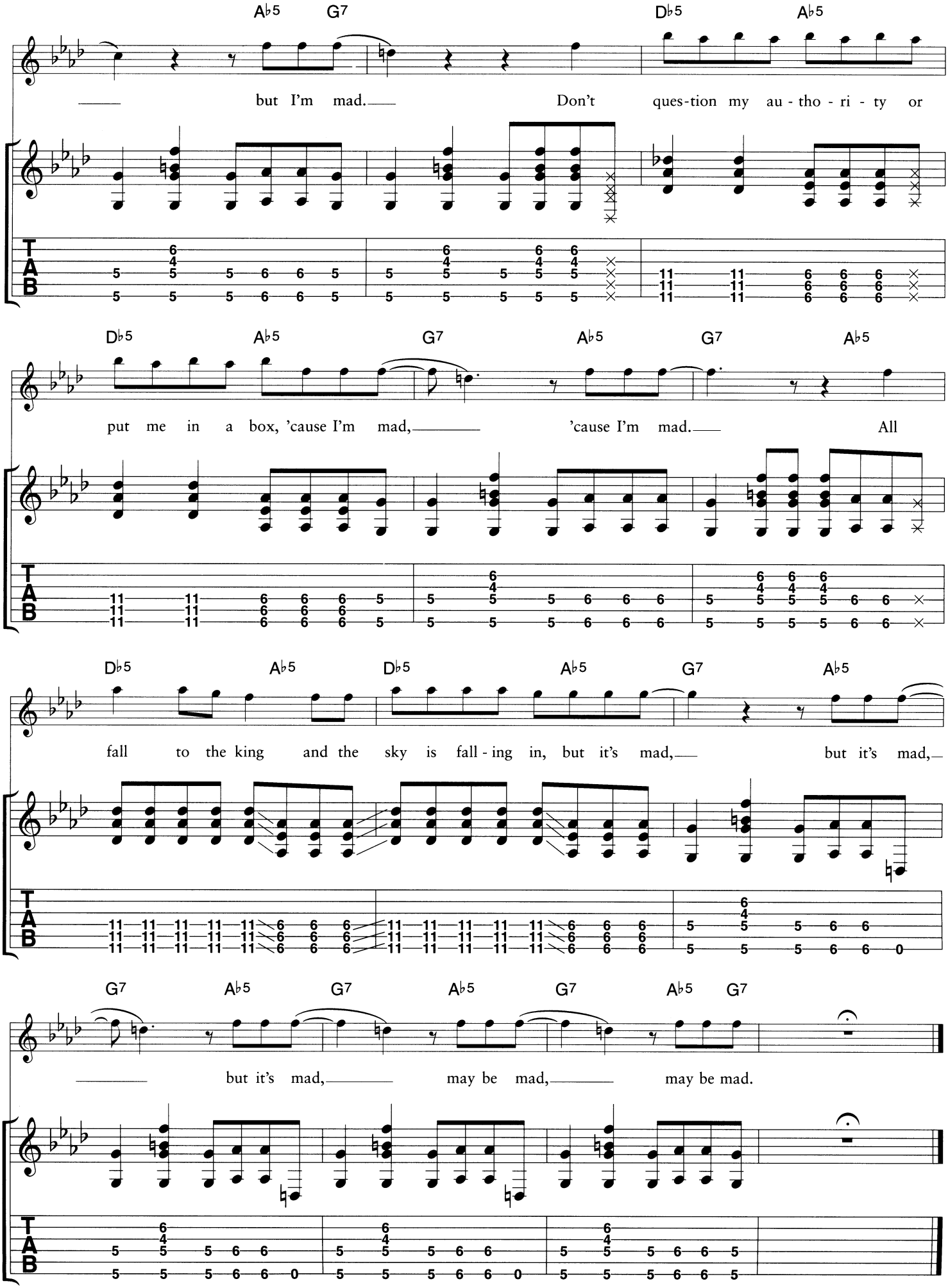
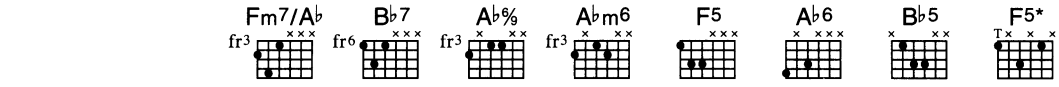
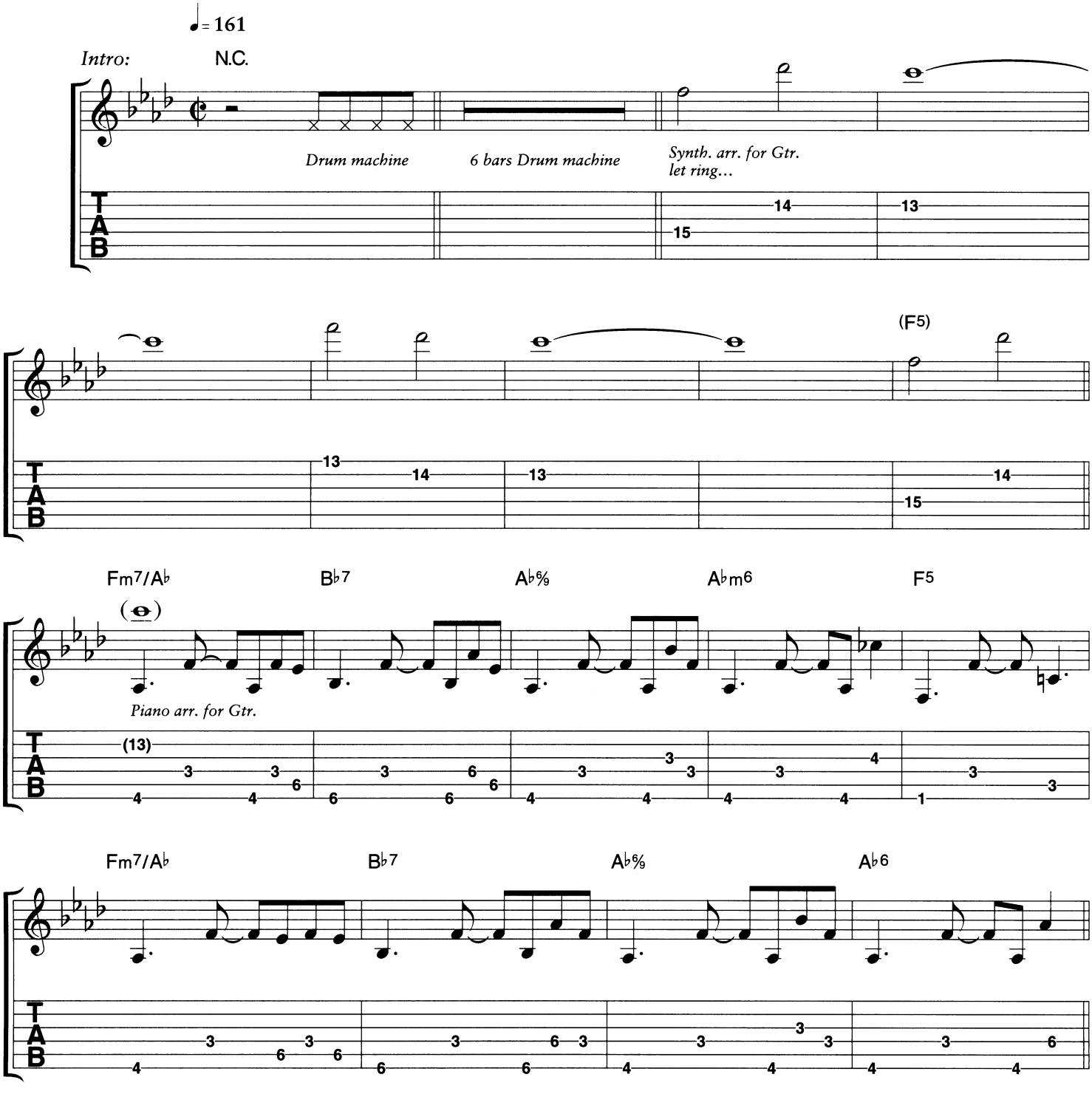


Fig. 1
Elec. Gtr. 1
(Fm)
(C/E)
(D♭)
(C)
(E♭)
(D♭)
(Gm)
(D♭)
(Gm)
(C)

(E♭)
(D♭)
(Gm)
(D♭)
(Gm)
there is no
it is too
way
late
out.
now.
1.
2.
(C)
C5
You can scream,
Be - cause
(Fm)
(C/E)
(D♭)
You're not there
pay-in' at - ten - tion,
pay-in' at - ten - tion,
f w/Fig. 1 (Elec. Gtr. 1)
(C)
(E♭)
pay-in' at - ten - tion,
payin' at - ten - tion.
Yeah I feel it pay-
T
A
B

(D♭) (Gm) (D♭) (Gm) (C)
- in' at - ten - tion, pay-in' at - ten - tion, pay-in' at - ten - tion,
1.
2.
C5
A♭6
Gtr. 2
pay-in' at - ten - - - tion. pay - in' at - ten - - -
Gtr. 1
A♭6 B♭6 A♭6 B♭6 G7 A♭6 G7 A♭6
- tion. Ah, ah.
*Gtrs. 1 & 2
Fig. 2
end Fig. 2
*combined part
A♭6 B♭6 A♭6 B♭6 G7 A♭6 G7 A♭6
8va
And I
Elec. Gtr. 3
w/heavy dist.
w/Fig. 2 (Elec. Gtrs. 1 & 2)
½
1
17
(17)
13
13

D♭5 A♭5 D♭5 A♭5 G7 A♭5 G7
try to sing a-long, but the mu-sic's all wrong, 'cause I'm mad, 'cause I'm mad.
D♭5 A♭5 D♭5 A♭5
I swal-low my prize when I find the books keep com-ing back out,
G7 A♭5 G7 D♭5 A♭5
but I'm mad. All hail to the thief, all
D♭5 A♭5 G7 A♭5 G7 A♭5 G7
hail to the thief, but I'm mad, but I'm mad, but I'm mad,
T A B

A♭5 G7 D♭5 A♭5
but I'm mad. Don't ques-tion my au - tho - ri - ty or
D♭5 A♭5 G7 A♭5 G7 A♭5
put me in a box, 'cause I'm mad, 'cause I'm mad. All
D♭5 A♭5 D♭5 A♭5 G7 A♭5
fall to the king and the sky is fall - ing in, but it's mad, but it's mad,
G7 A♭5 G7 A♭5 G7 A♭5 G7
but it's mad, may be mad, may be mad.
T
A
B

Sit down. Stand up. *(Snakes & Ladders.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



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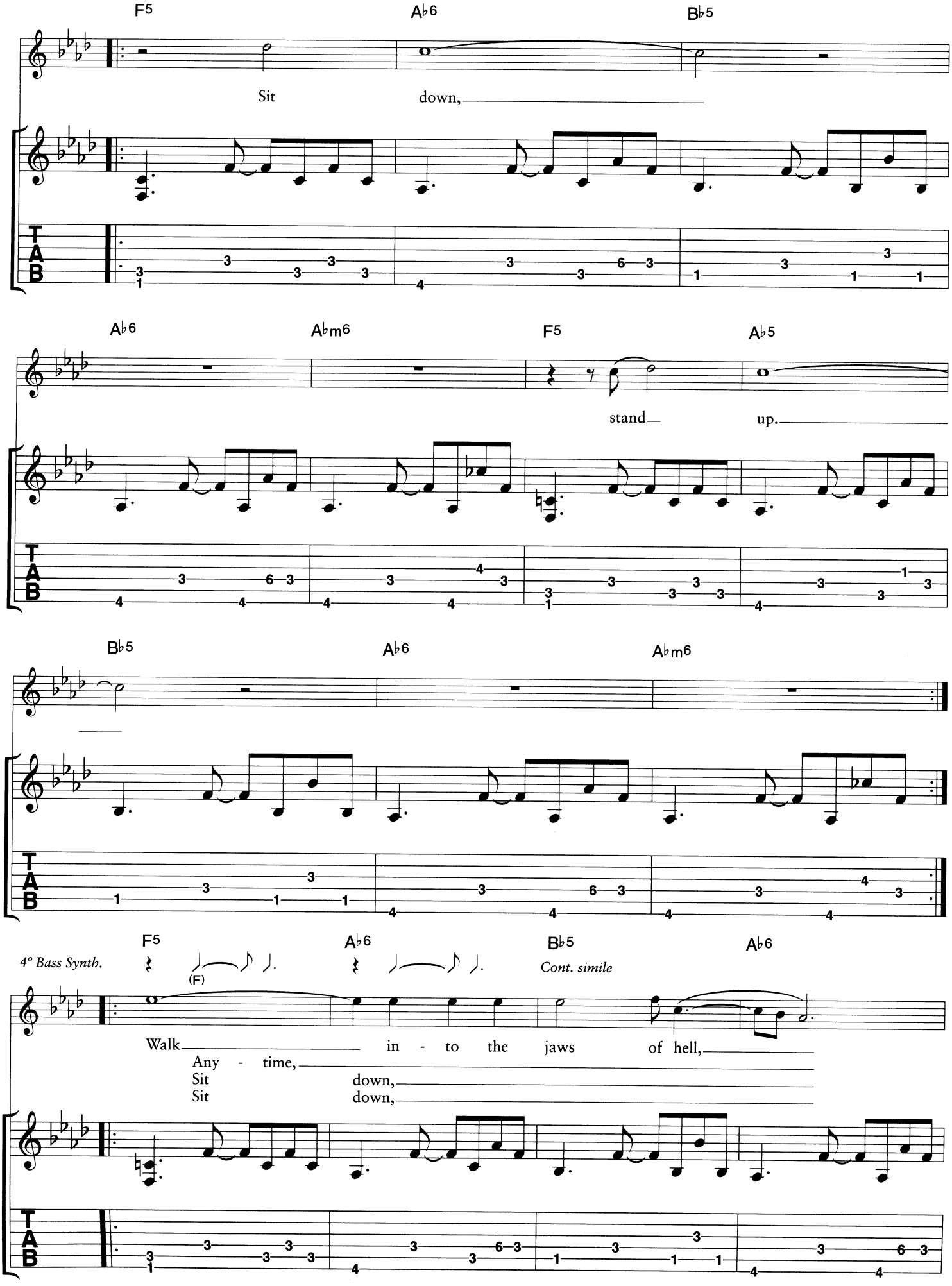
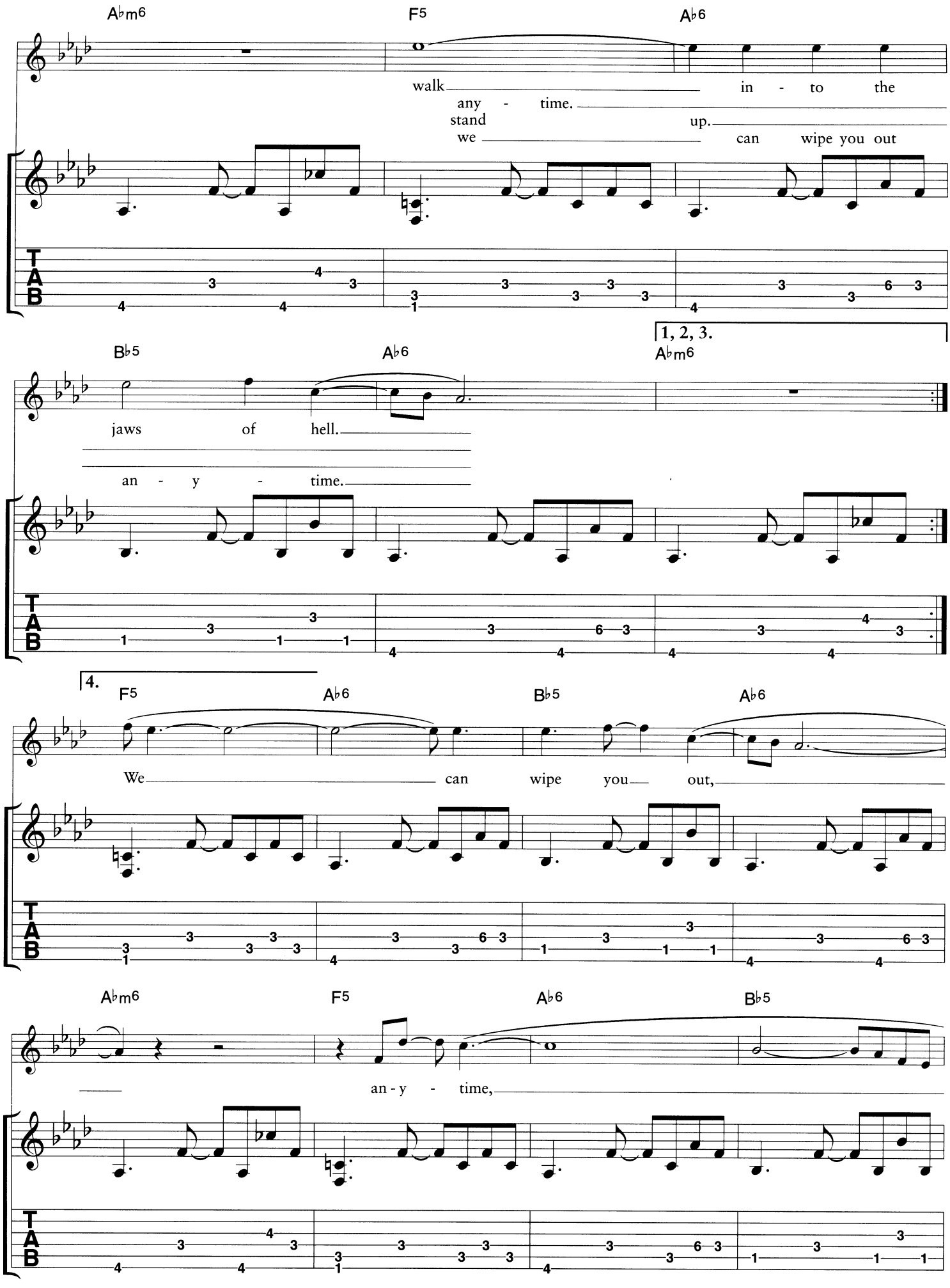
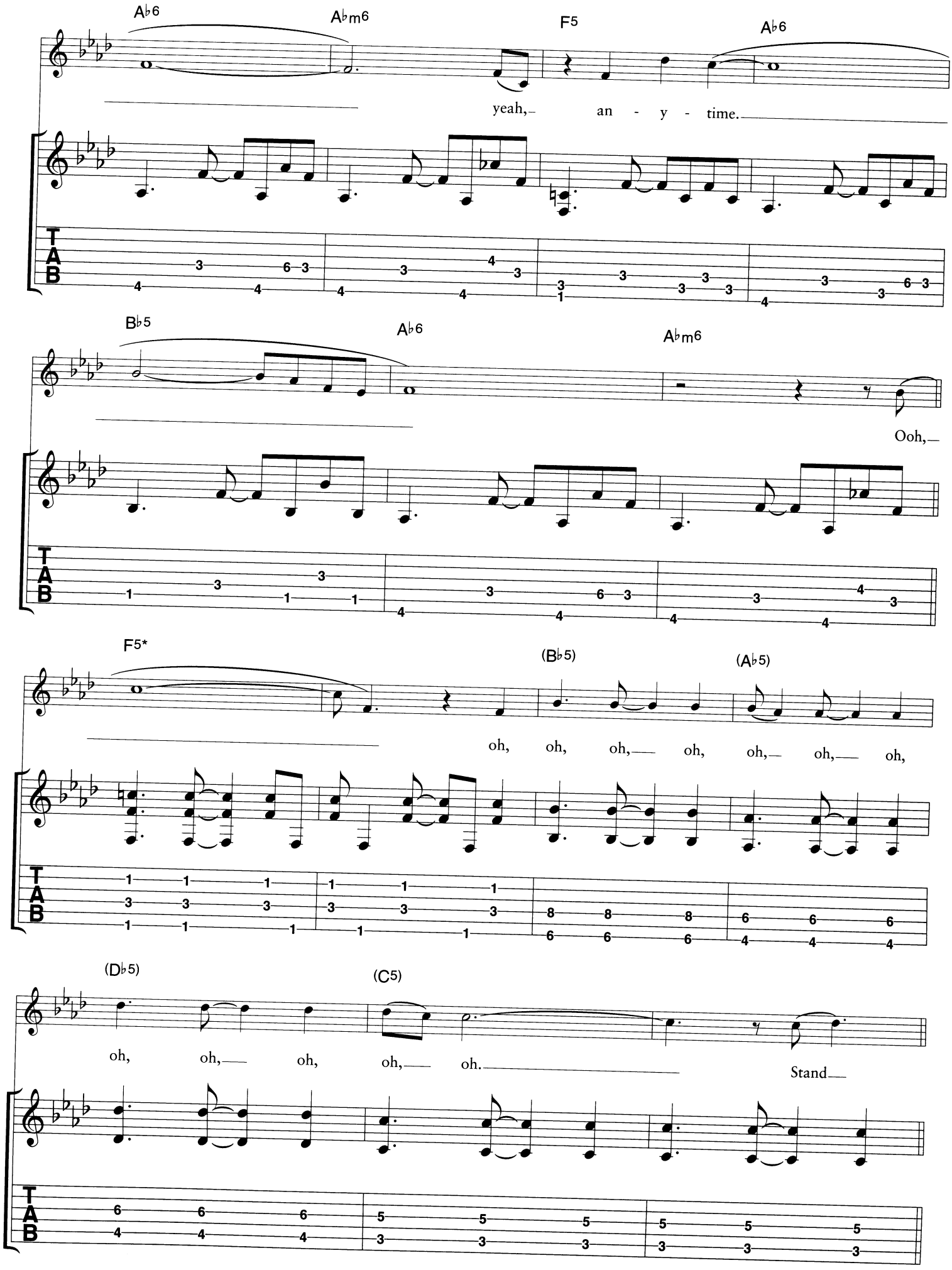
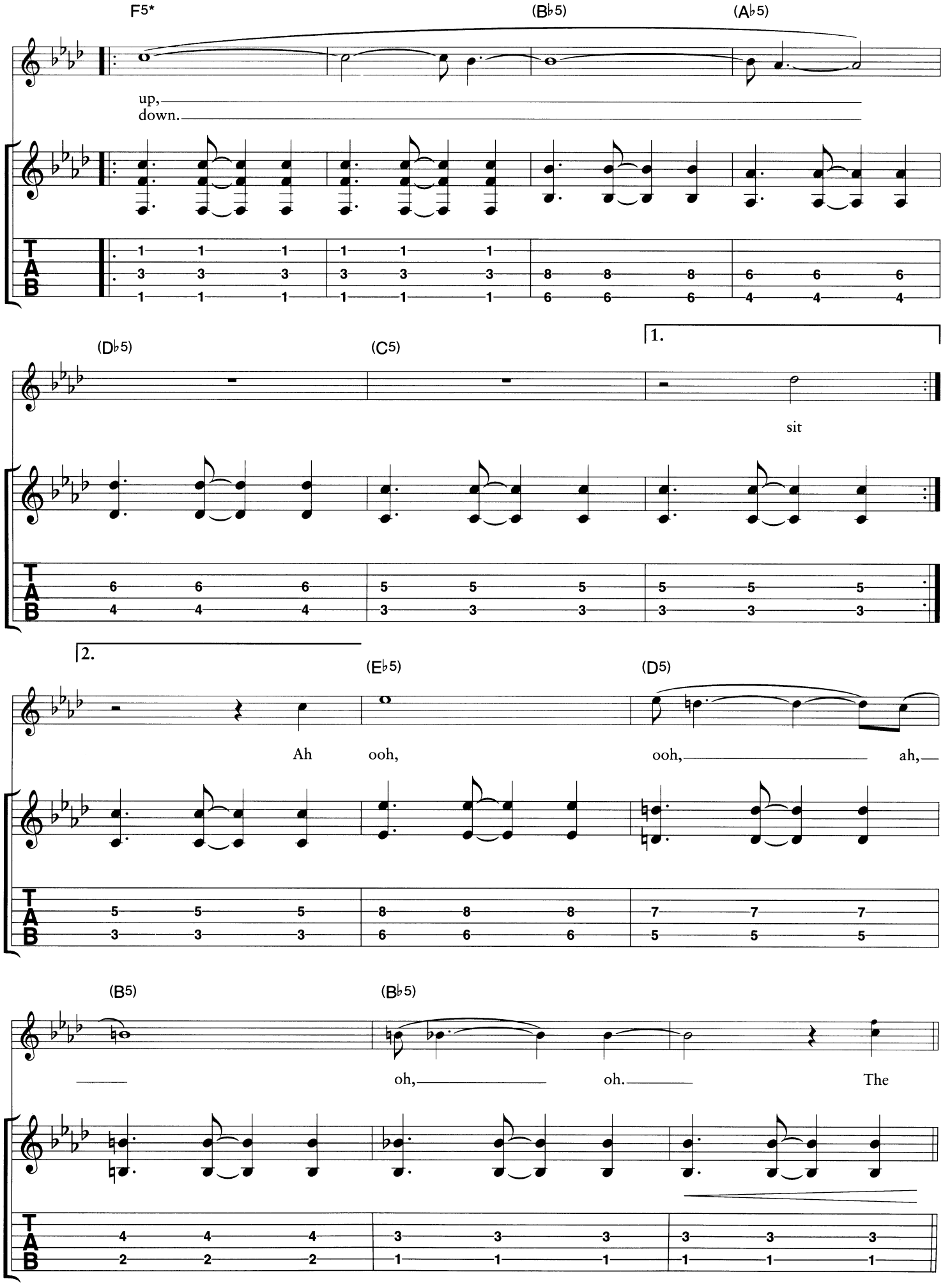
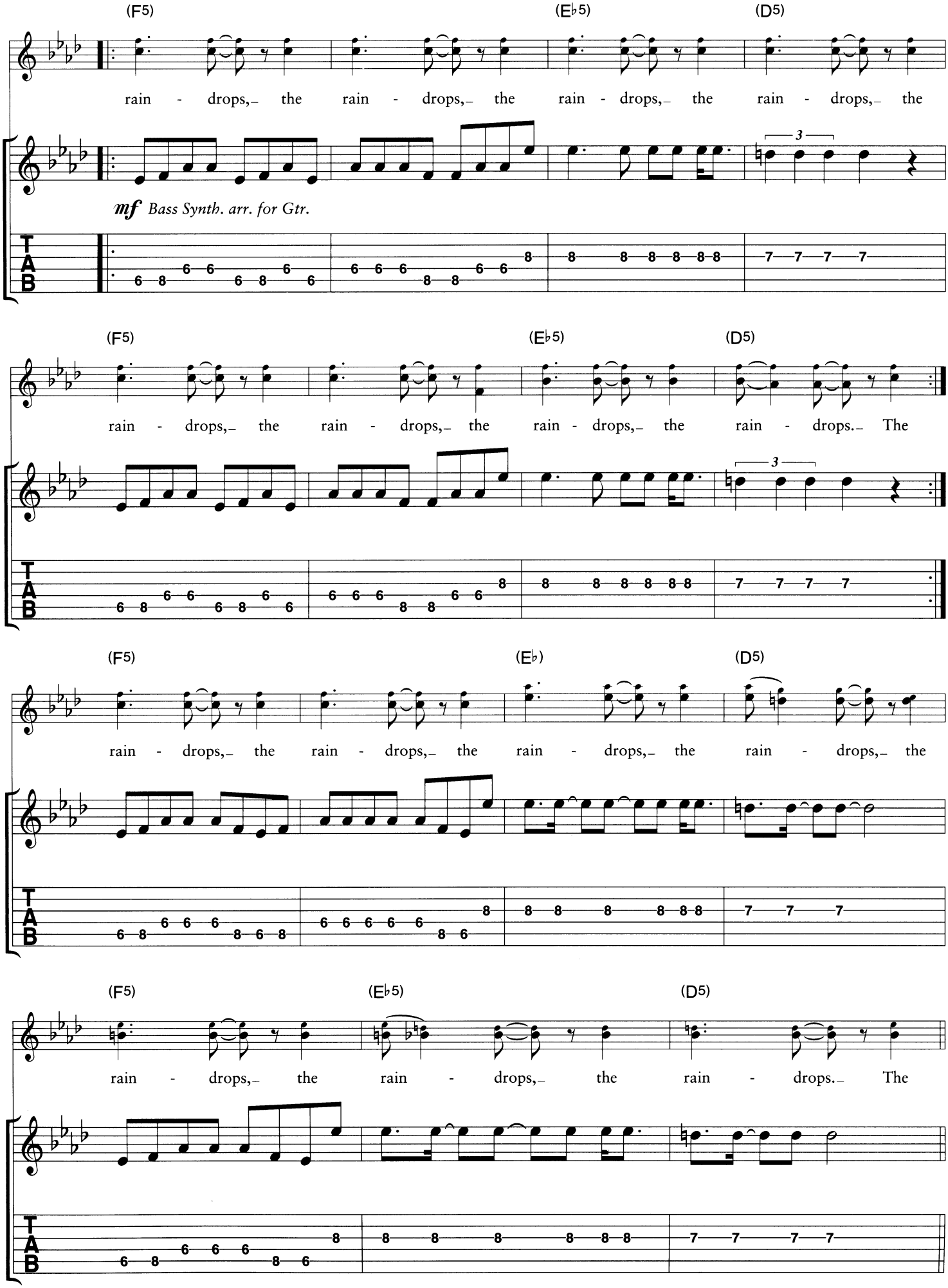
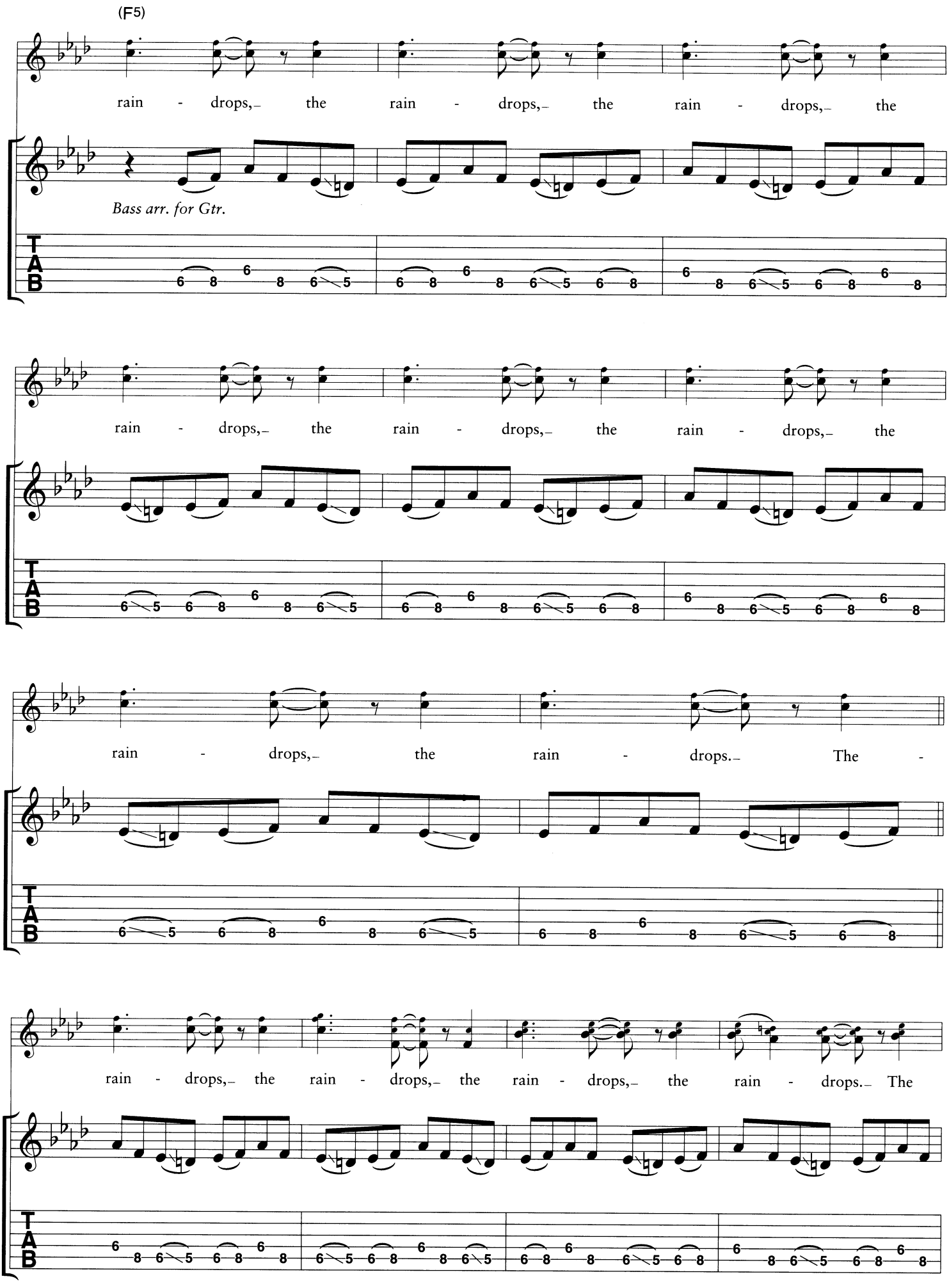
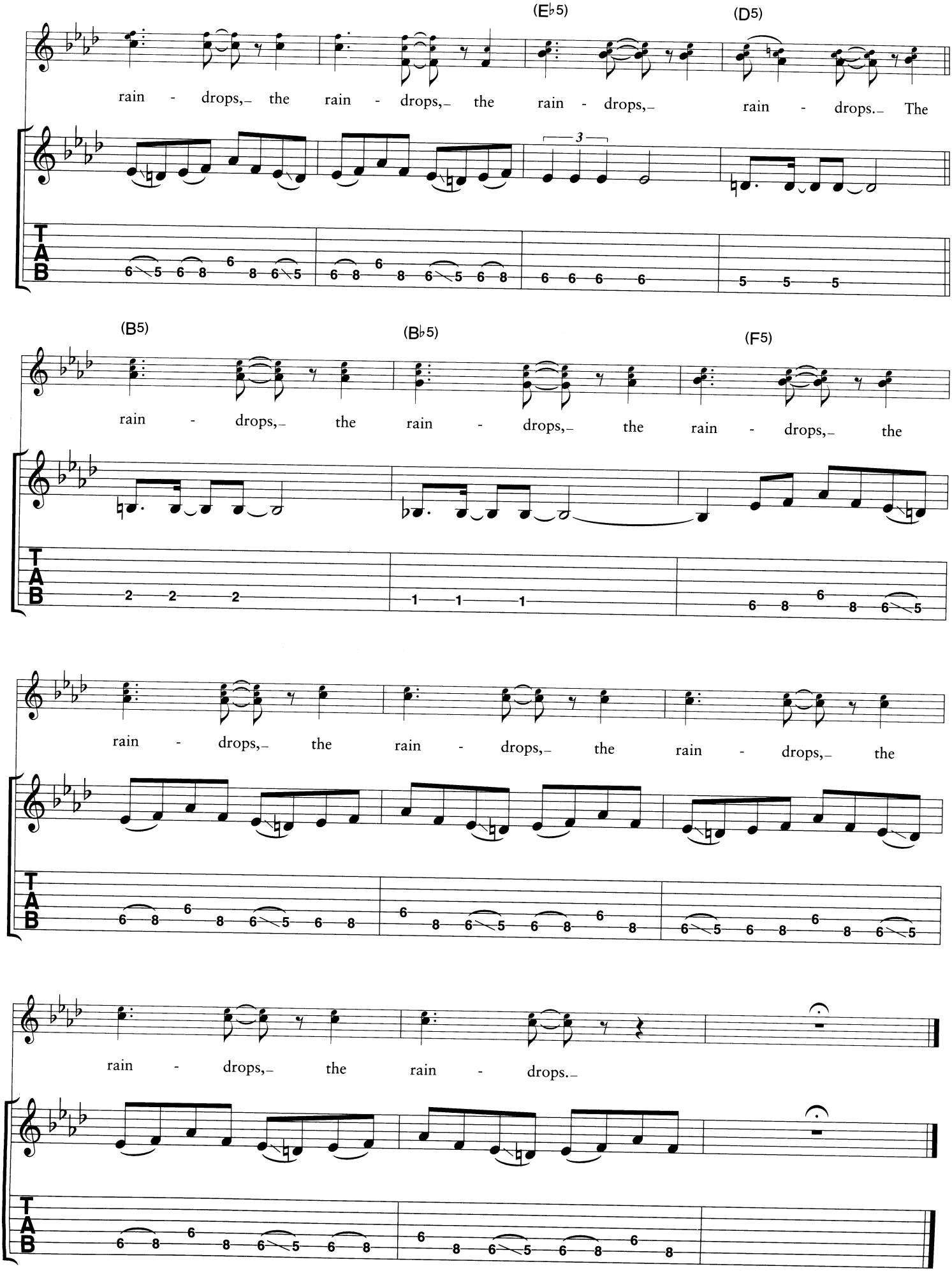

F5
A♭6
B♭5
Sit
down,
A♭6
A♭m6
F5
A♭5
stand
up.
B♭5
A♭6
A♭m6
4° Bass Synth.
F5
(F)
A♭6
B♭5
Cont. simile
A♭6
Walk
in - to the jaws of hell,
Any - time,
Sit
down,
Sit
down,
T
A
B

A♭m6
F5
A♭6
walk in - to the
any - time.
stand up.
we can wipe you out
1, 2, 3.
B♭5
A♭6
A♭m6
jaws of hell.
an - y - time.
4.
F5
A♭6
B♭5
A♭6
We can wipe you out,
A♭m6
F5
A♭6
B♭5
an - y - time,
T
A
B

A♭6
A♭m6
F5
A♭6
yeah, an - y - time.
B♭5
A♭6
A♭m6
Ooh,
F5*
(B♭5)
(A♭5)
oh, oh, oh, oh, oh, oh, oh,
(D♭5)
(C5)
oh, oh, oh, oh, oh.
Stand
T
A
B

F5*
(B♭5)
(A♭5)
up,
down.
(D♭5)
(C5)
1.
sit
2.
(E♭5)
(D5)
Ah
ooh,
ooh,
ah,
(B5)
(B♭5)
oh,
oh.
The
T
A
B

(F5)
(E♭5)
(D5)
rain - drops,_ the rain - drops,_ the rain - drops,_ the rain - drops,_ the
mf Bass Synth. arr. for Gtr.
(F5)
(E♭5)
(D5)
rain - drops,_ the rain - drops,_ the rain - drops,_ the rain - drops._ The
(F5)
(E♭)
(D5)
rain - drops,_ the rain - drops,_ the rain - drops,_ the rain - drops,_ the
(F5)
(E♭5)
(D5)
rain - drops,_ the rain - drops,_ the rain - drops._ The

(F5)
rain - drops,_ the rain - drops,_ the rain - drops,_ the
Bass arr. for Gtr.
T
A
B
rain - drops,_ the rain - drops,_ the rain - drops,_ the
rain - drops,_ the rain - drops._ The -
rain - drops,_ the rain - drops,_ the rain - drops,_ the rain - drops._ The

(E♭5)
(D5)
rain - drops,– the rain - drops,– the rain - drops,– rain - drops.– The
3
(B5)
(B♭5)
(F5)
rain - drops,– the rain - drops,– the rain - drops,– the
rain - drops,– the rain - drops,– the rain - drops,– the
rain - drops,– the rain - drops.–
TAB

Sail to the Moon. *(Brush the Cobwebs out of the Sky.)*

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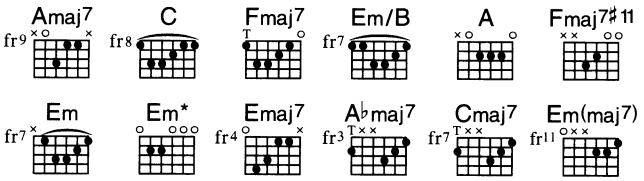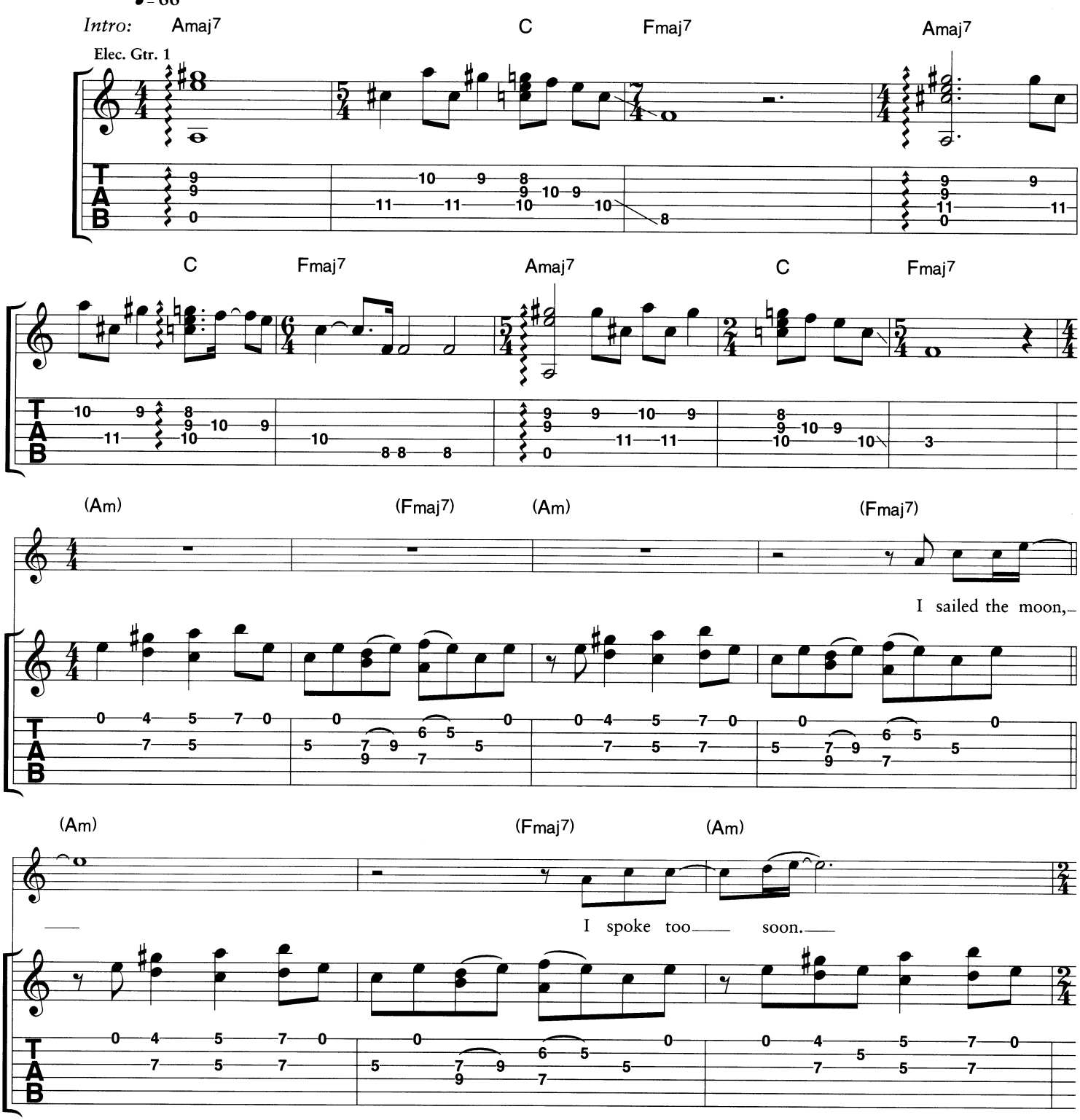

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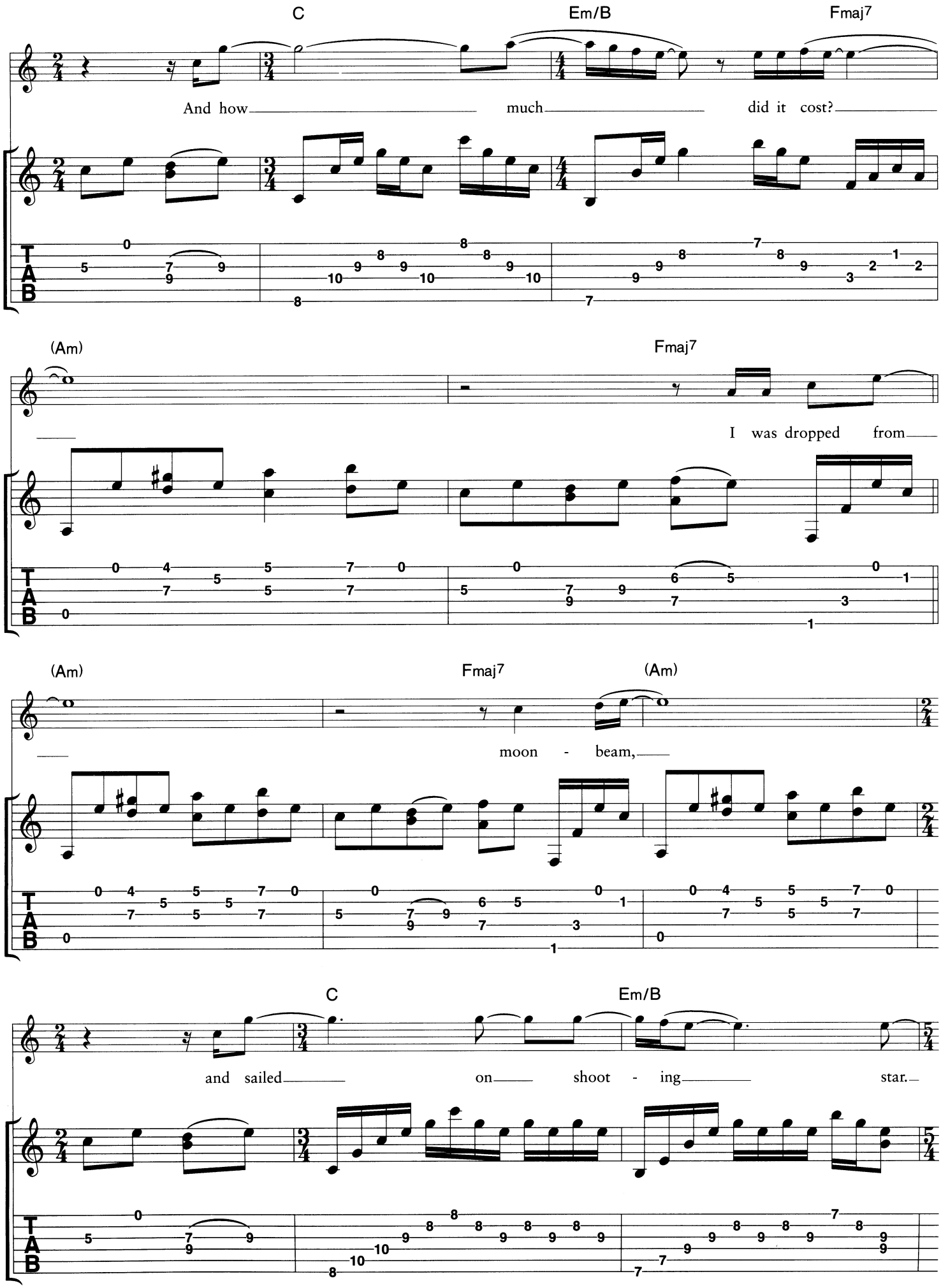
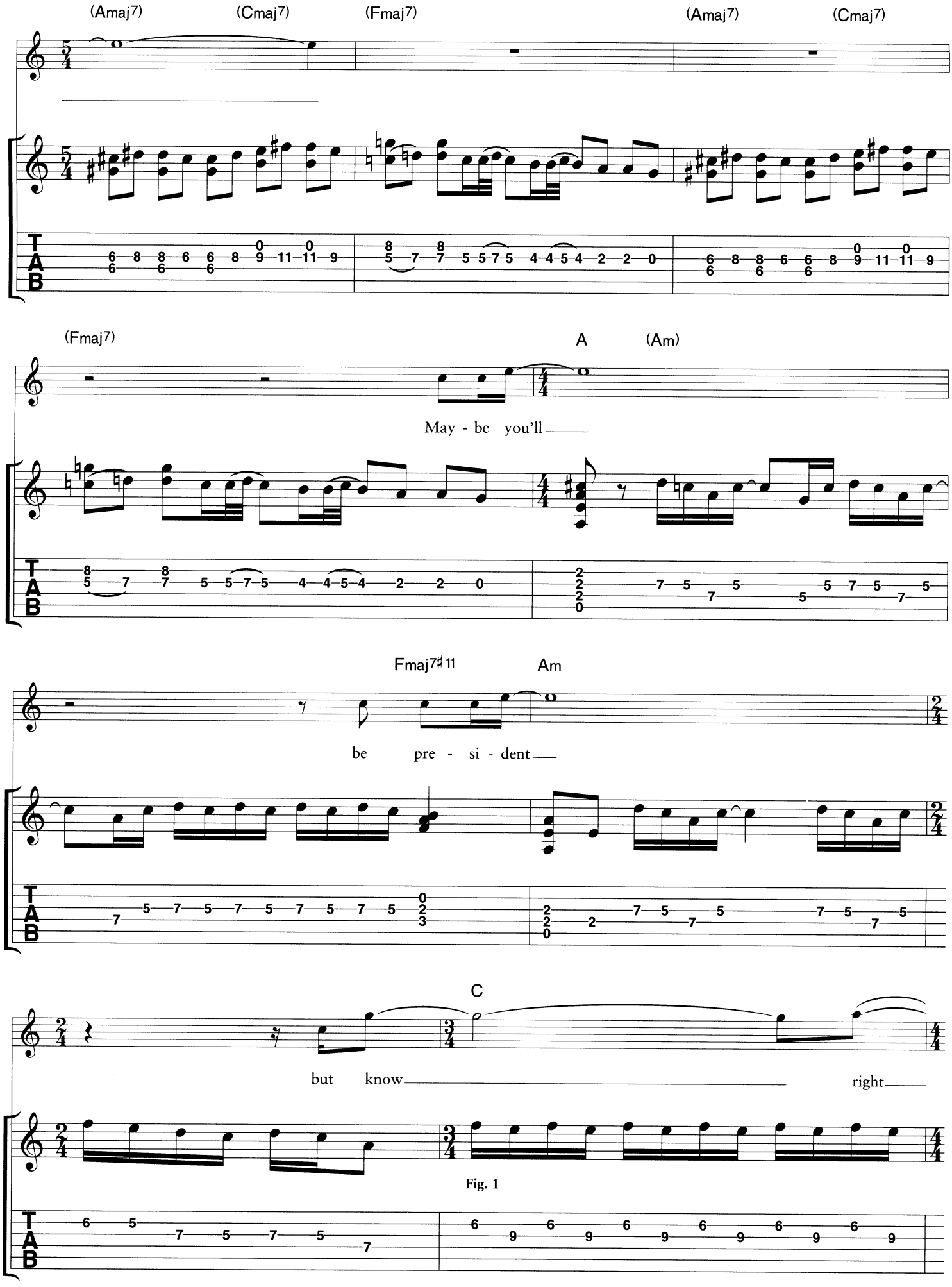
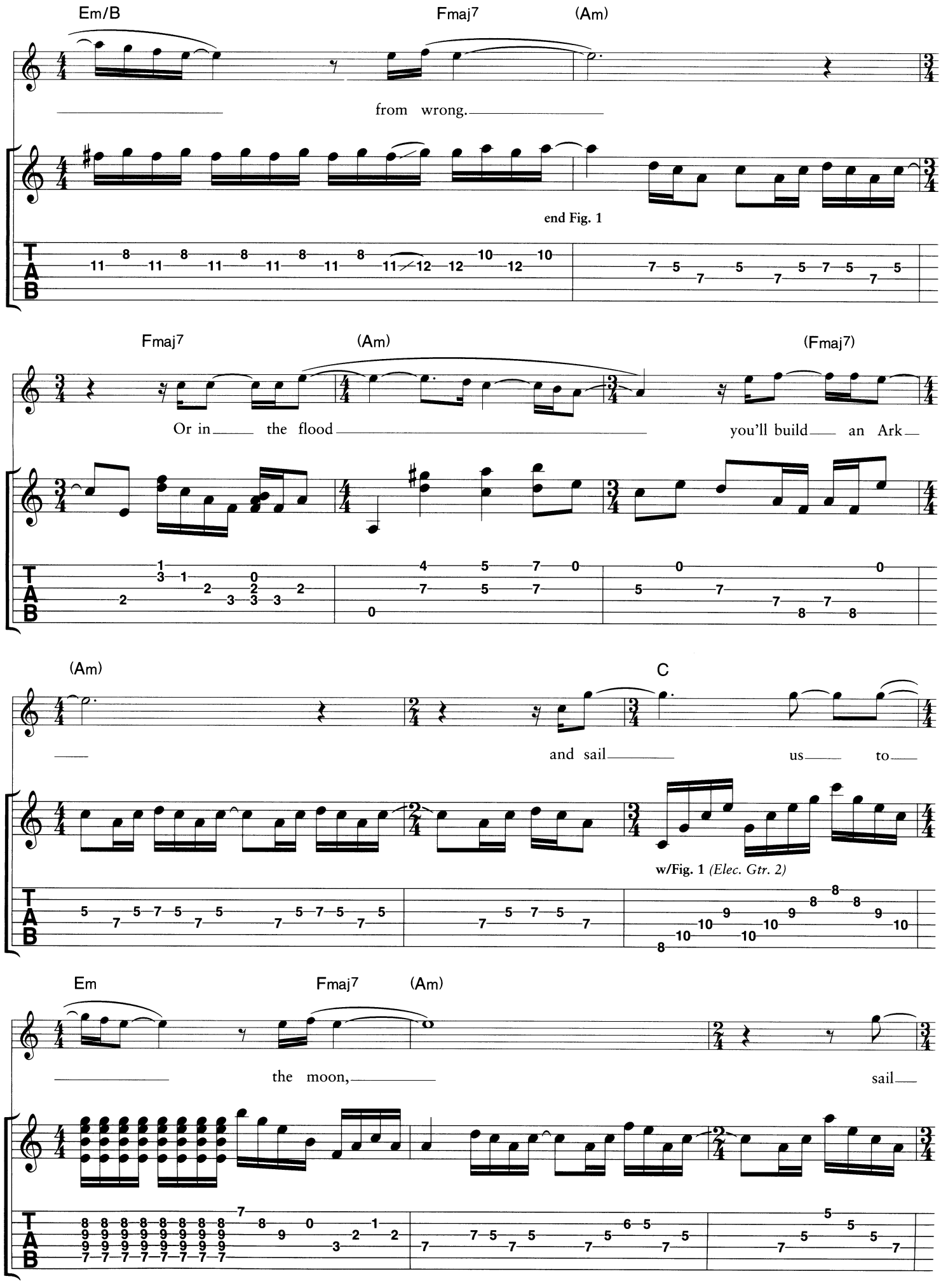
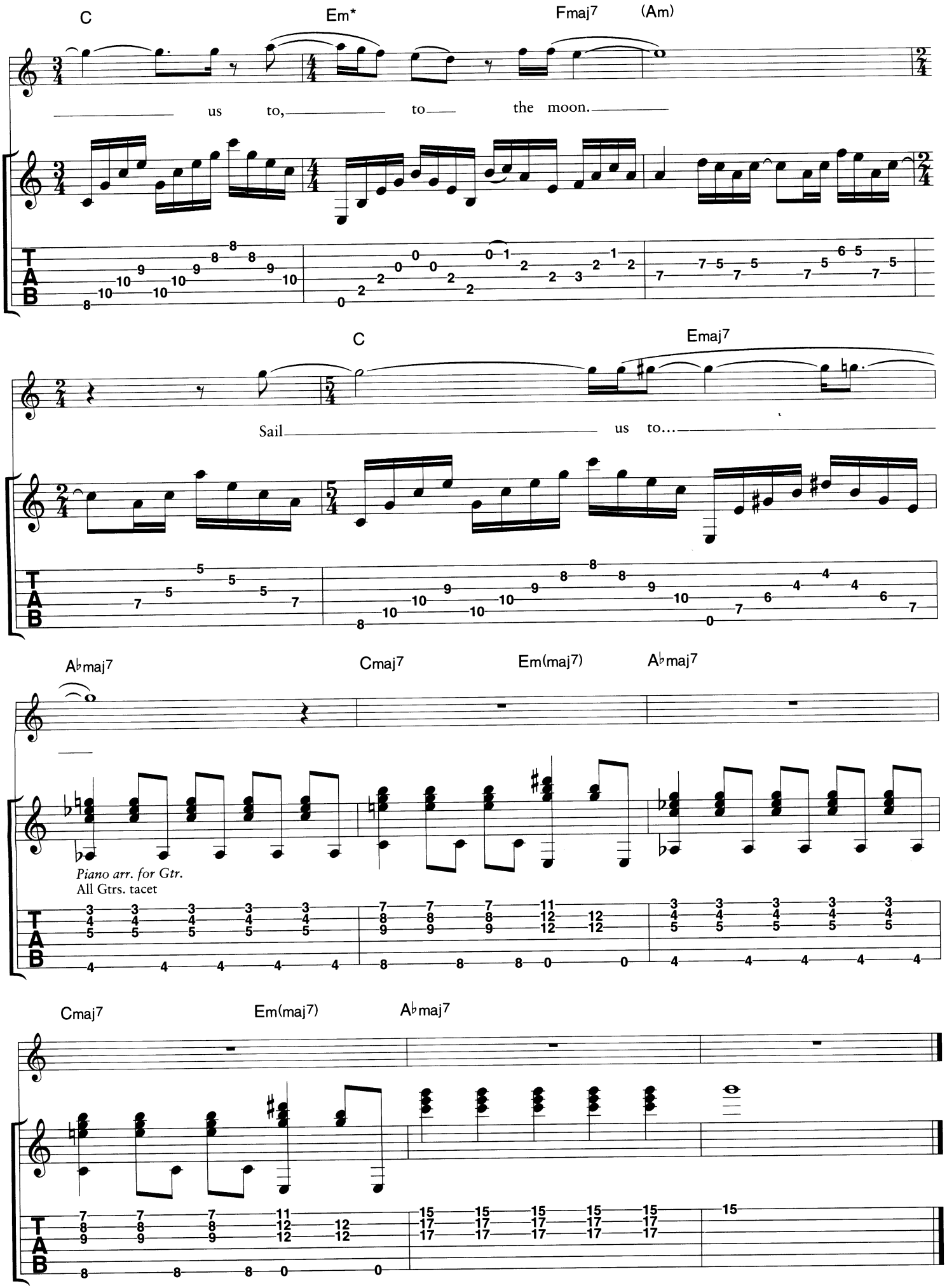

C
Em/B
Fmaj7
And how much did it cost?
(Am)
Fmaj7
I was dropped from
(Am)
Fmaj7
(Am)
moon - beam,
C
Em/B
and sailed on shoot - ing star.
T
A
B

(Amaj7)
(Cmaj7)
(Fmaj7)
(Amaj7)
(Cmaj7)
(Fmaj7)
A
(Am)
May - be you'll
Fmaj7♯11
Am
be pre - si - dent
C
but know
right
T
A
B

Fig. 1

Em/B
Fmaj7
(Am)
from wrong.
end Fig. 1
Fmaj7
(Am)
(Fmaj7)
Or in the flood
you'll build an Ark
(Am)
C
and sail us to
w/Fig. 1 (Elec. Gtr. 2)
Em
Fmaj7
(Am)
the moon,
sail

C
Em*
Fmaj7
(Am)
us to, to the moon.
C
Emaj7
Sail us to...
A♭maj7
Cmaj7
Em(maj7)
A♭maj7
Piano arr. for Gtr.
All Gtrs. tacet
Cmaj7
Em(maj7)
A♭maj7
TAB

Go to Sleep. *(Little Man being Erased.)*

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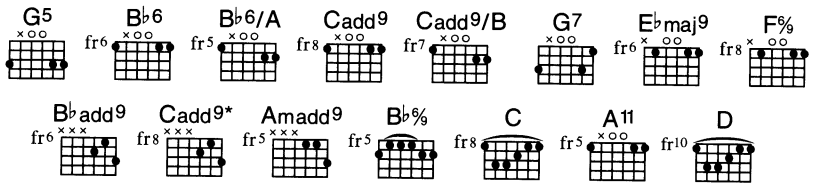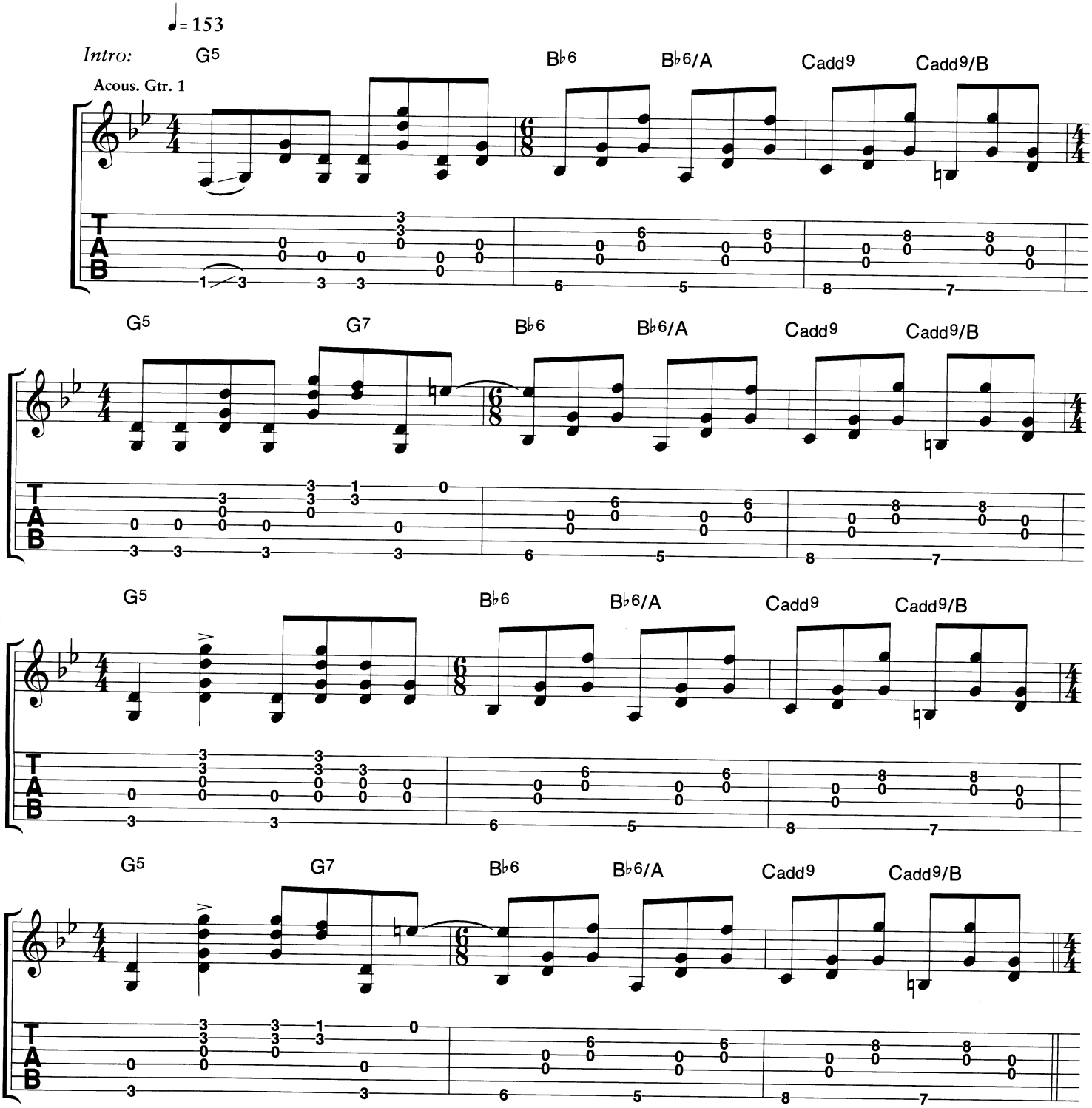

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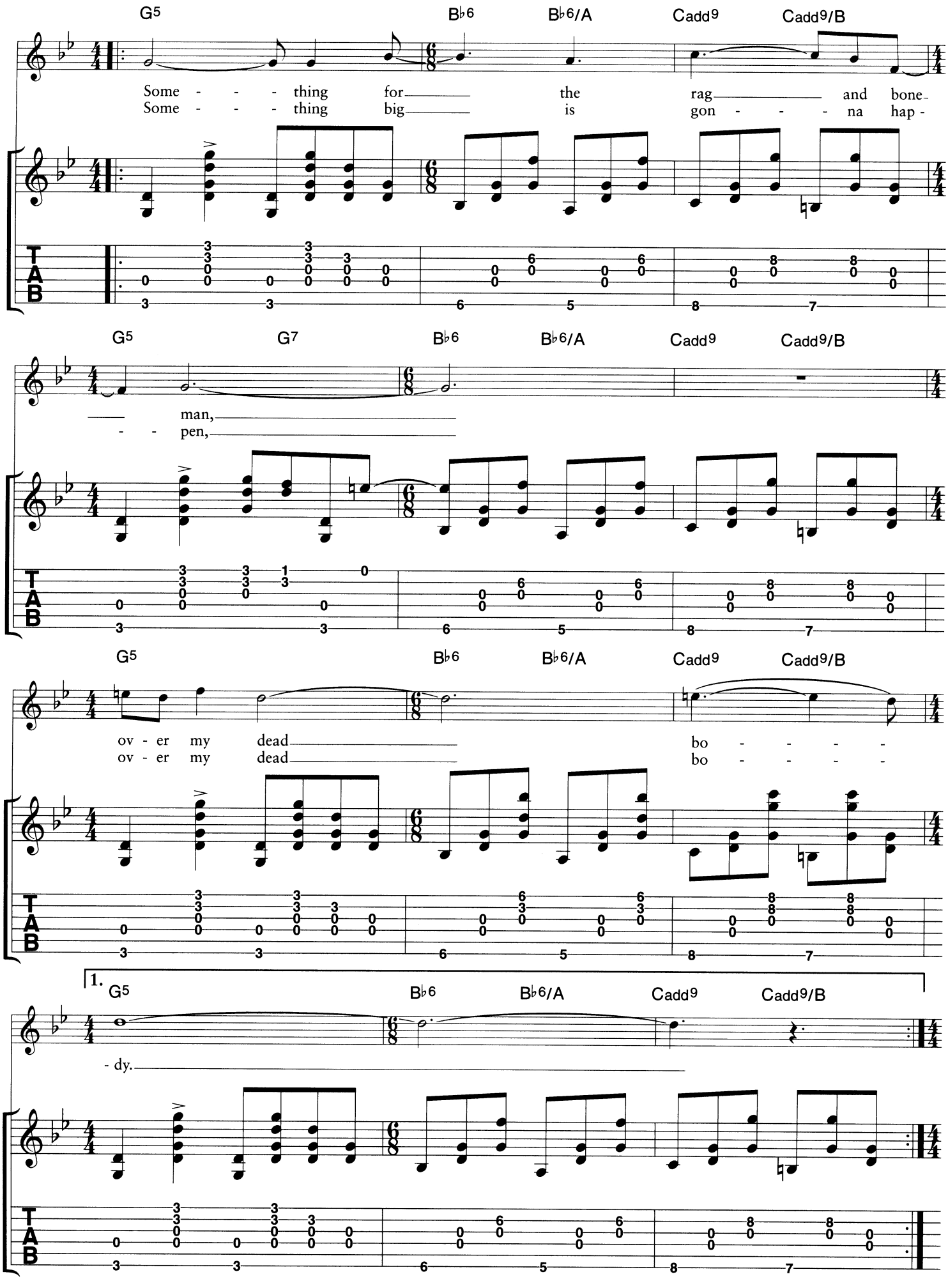
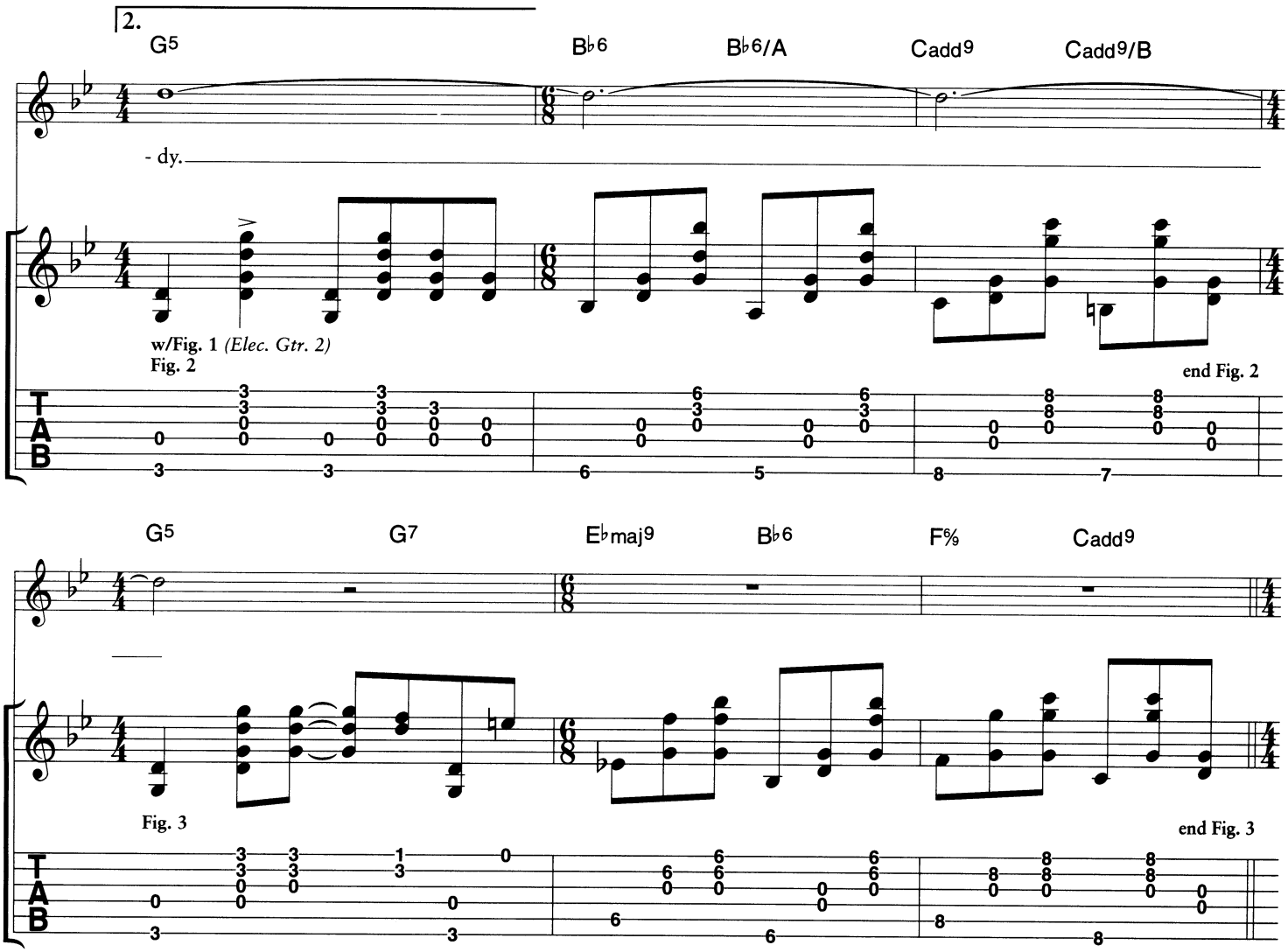

G5
B♭6
B♭6/A
Cadd9
Cadd9/B
Some - - - thing for the rag and bone
Some - - - thing big is gon - - - na hap -
G5
G7
B♭6
B♭6/A
Cadd9
Cadd9/B
man,
- - pen,
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
ov - er my dead
ov - er my dead
bo - - - -
bo - - - -
1.
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
- dy.
T
A
B


2.
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
- dy.
w/Fig. 1 (Elec. Gtr. 2)
Fig. 2
end Fig. 2
G5
G7
E♭maj9
B♭6
F⁶⁄₉
Cadd9
Fig. 3
end Fig. 3
T
A
B

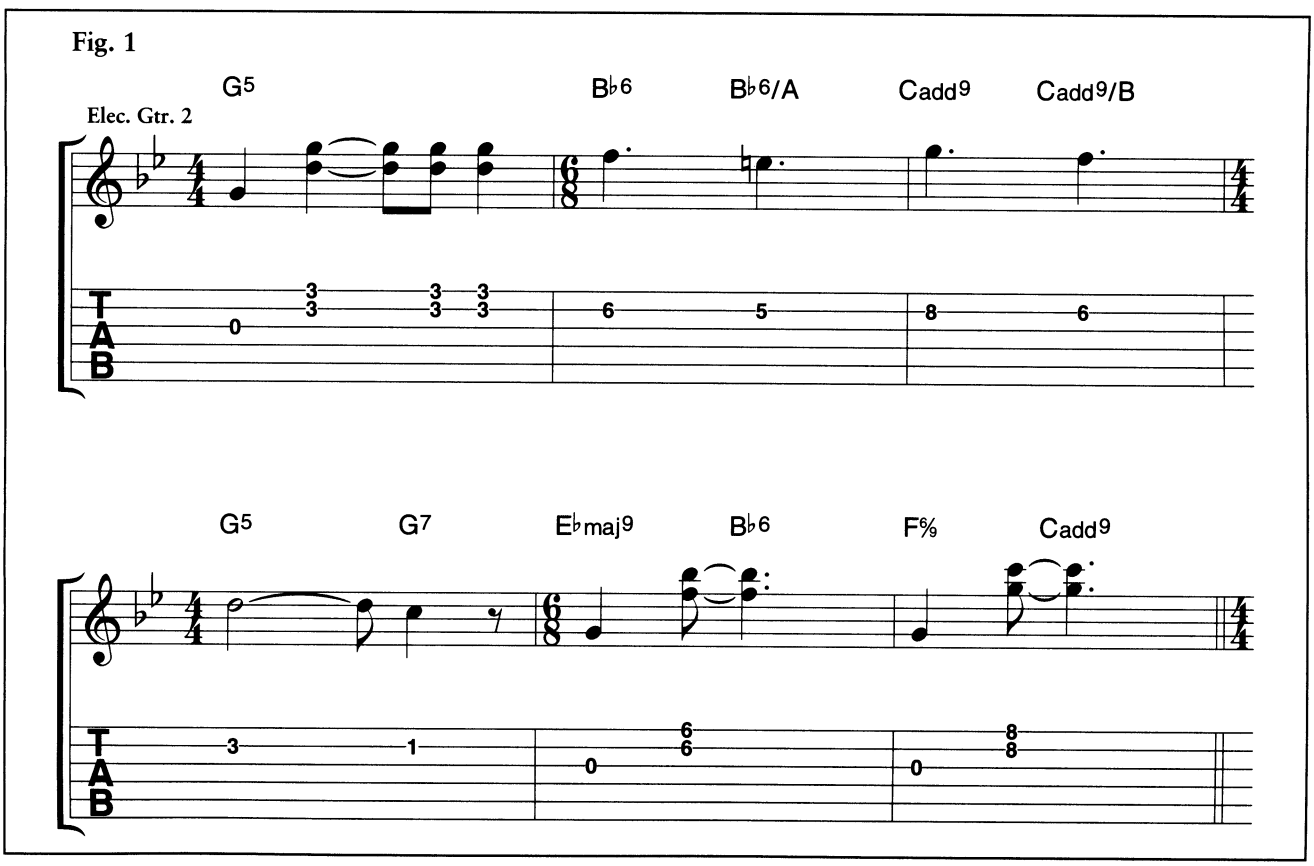
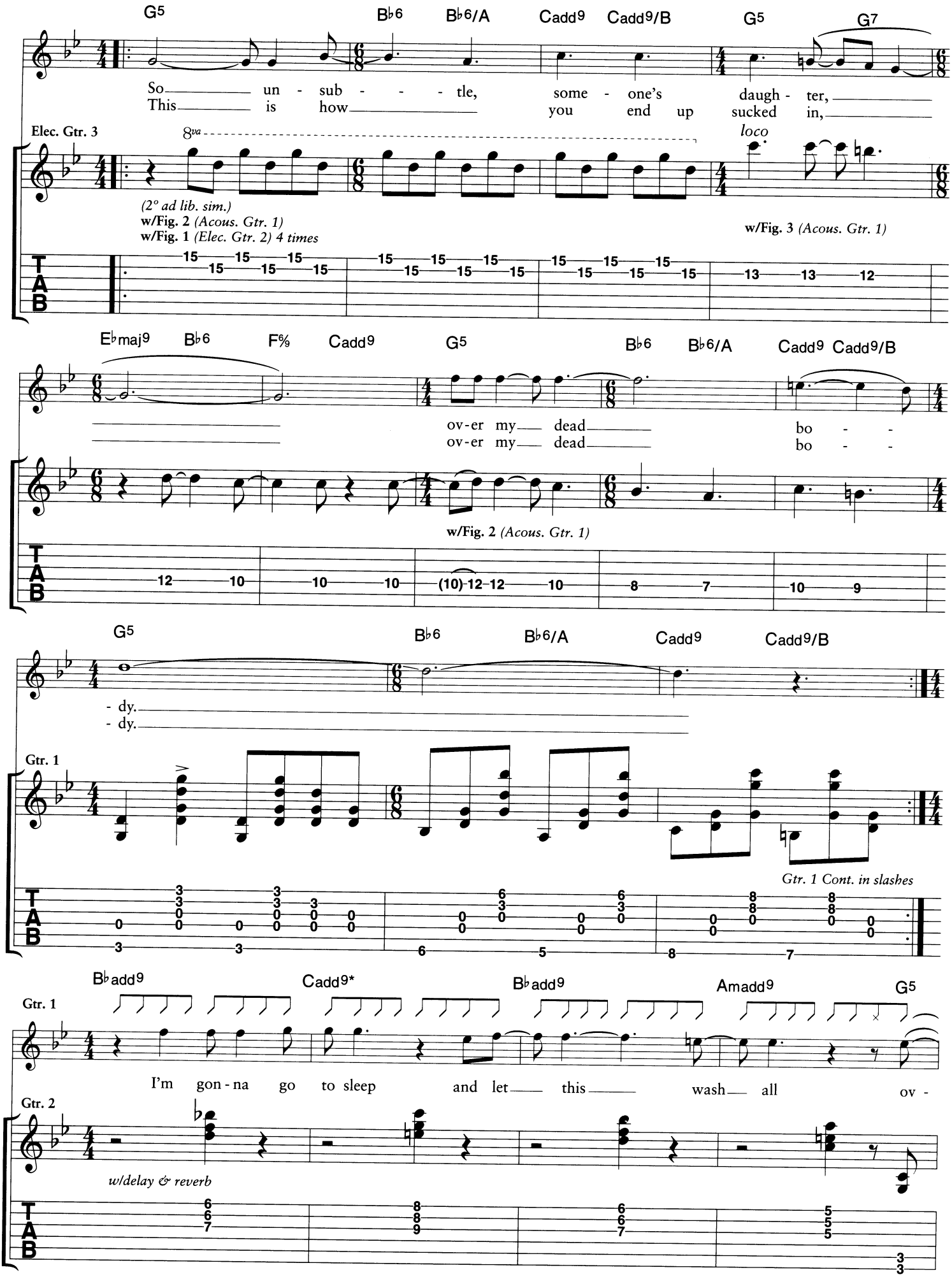
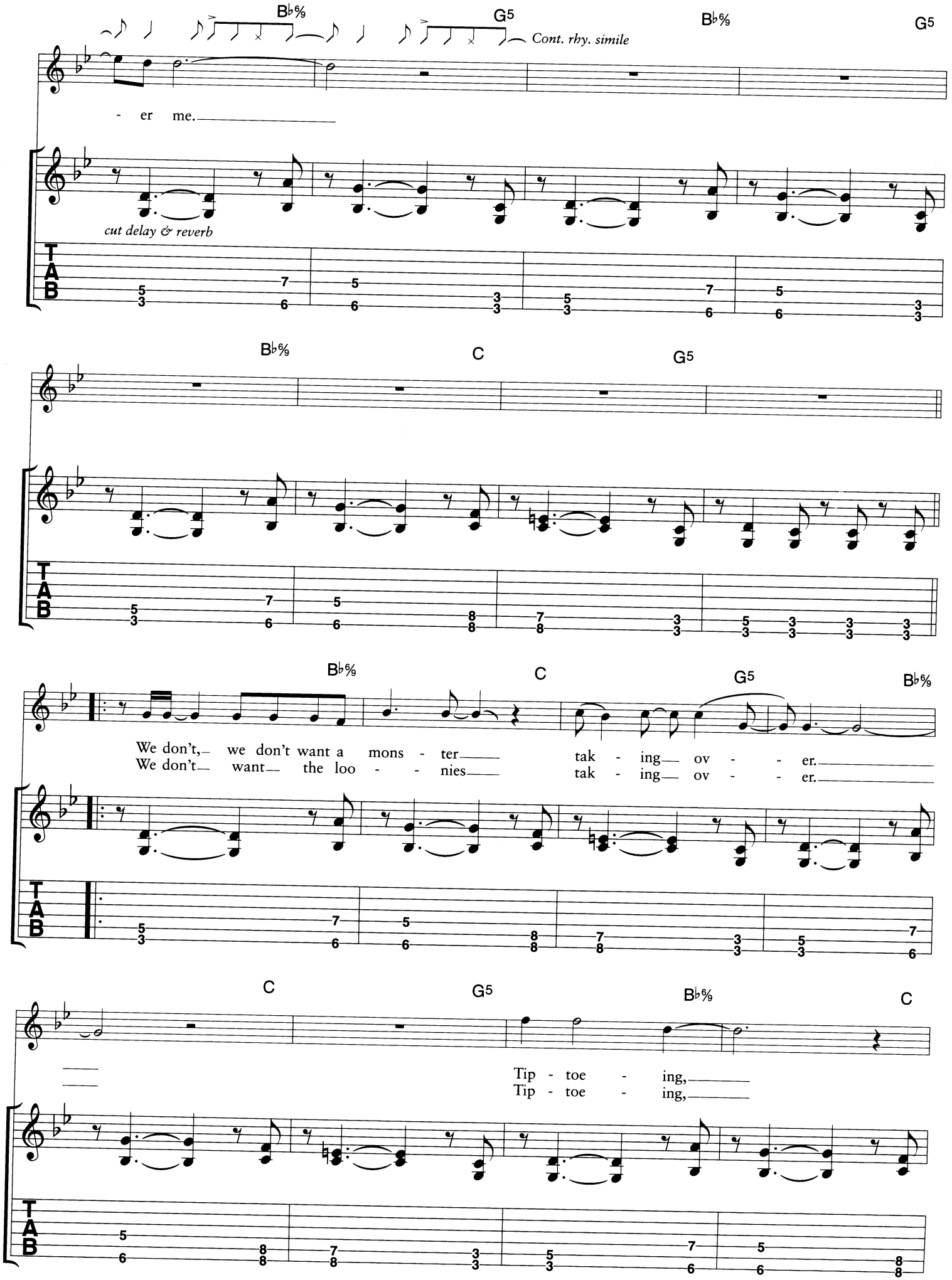
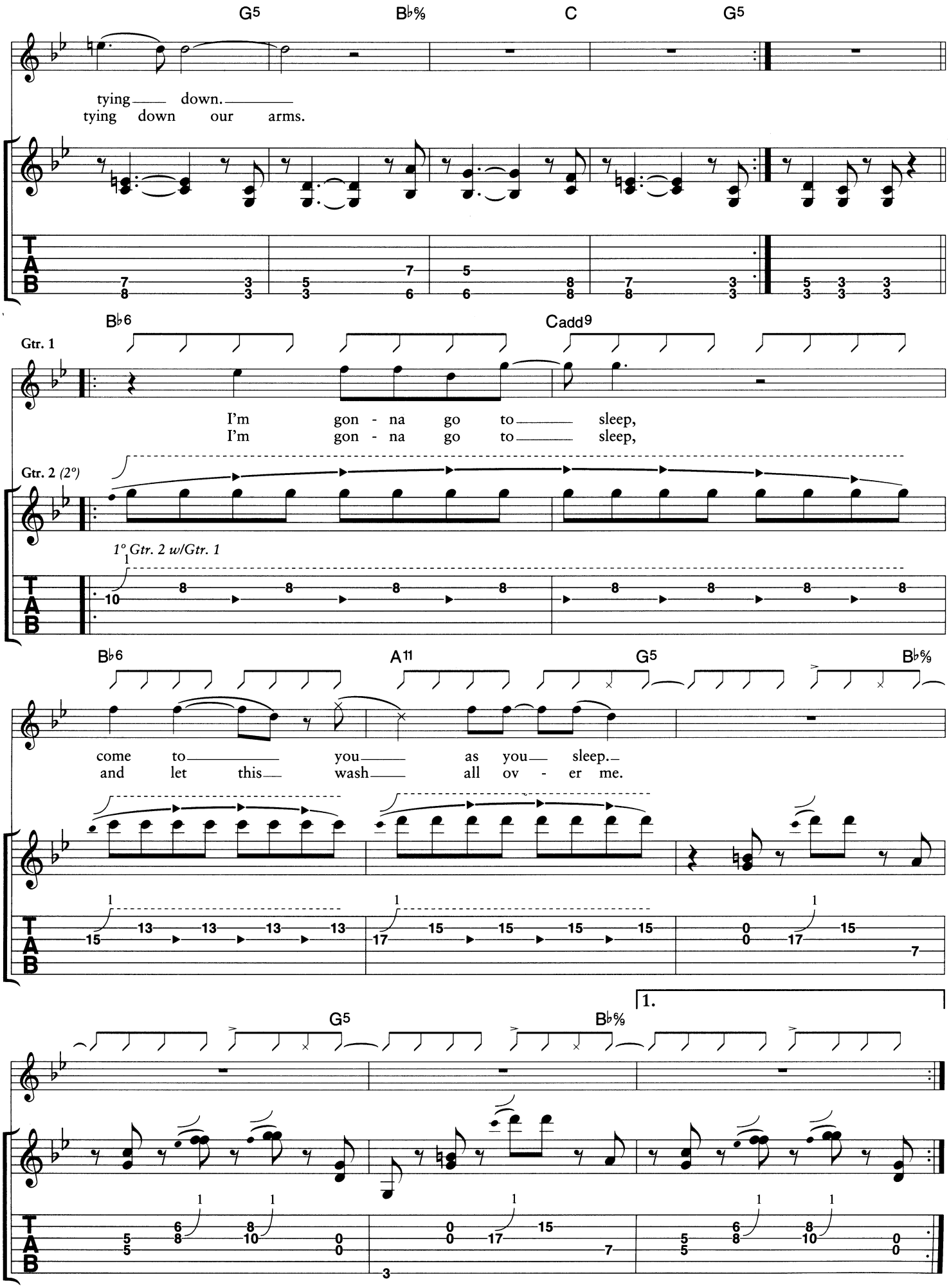
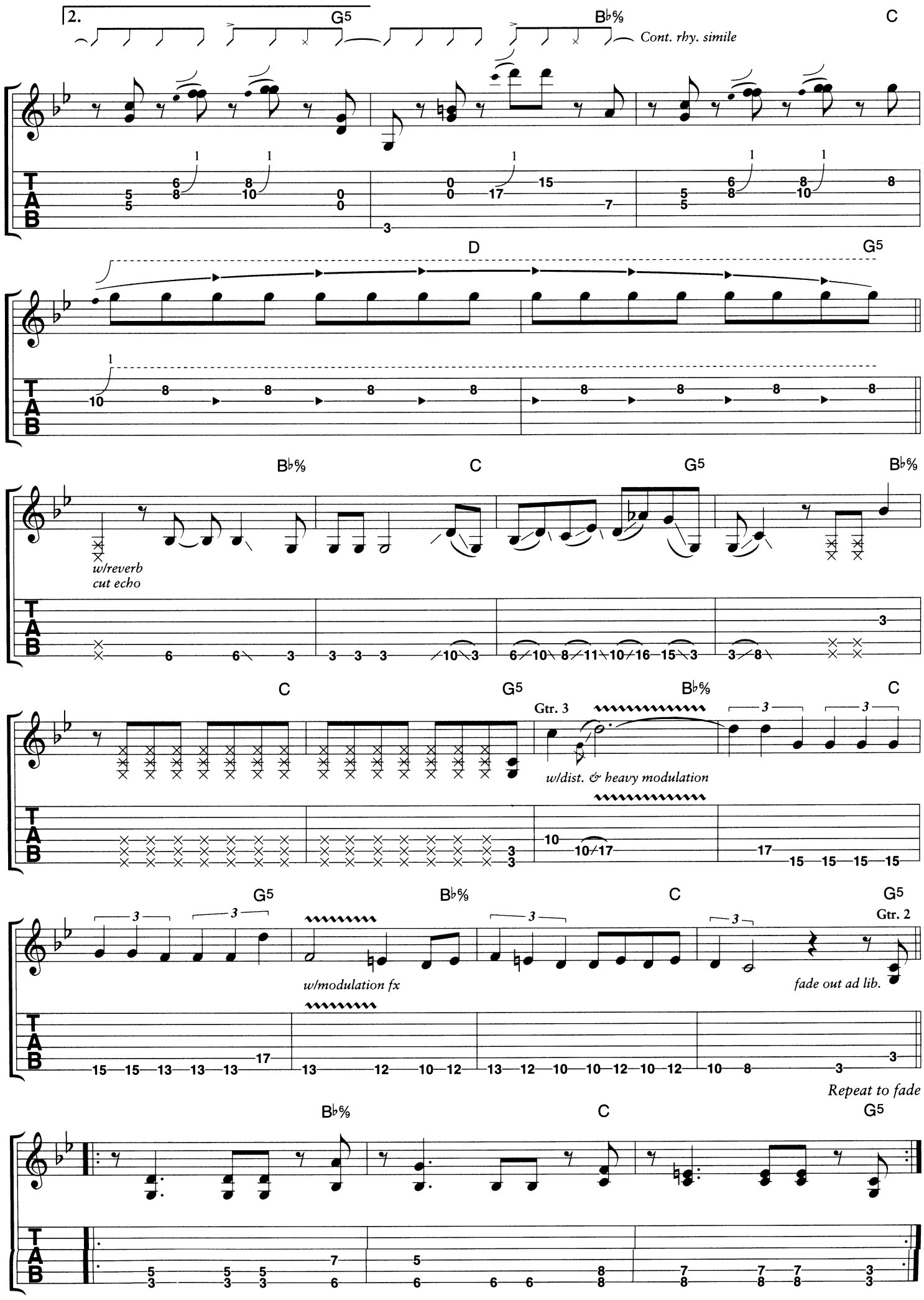
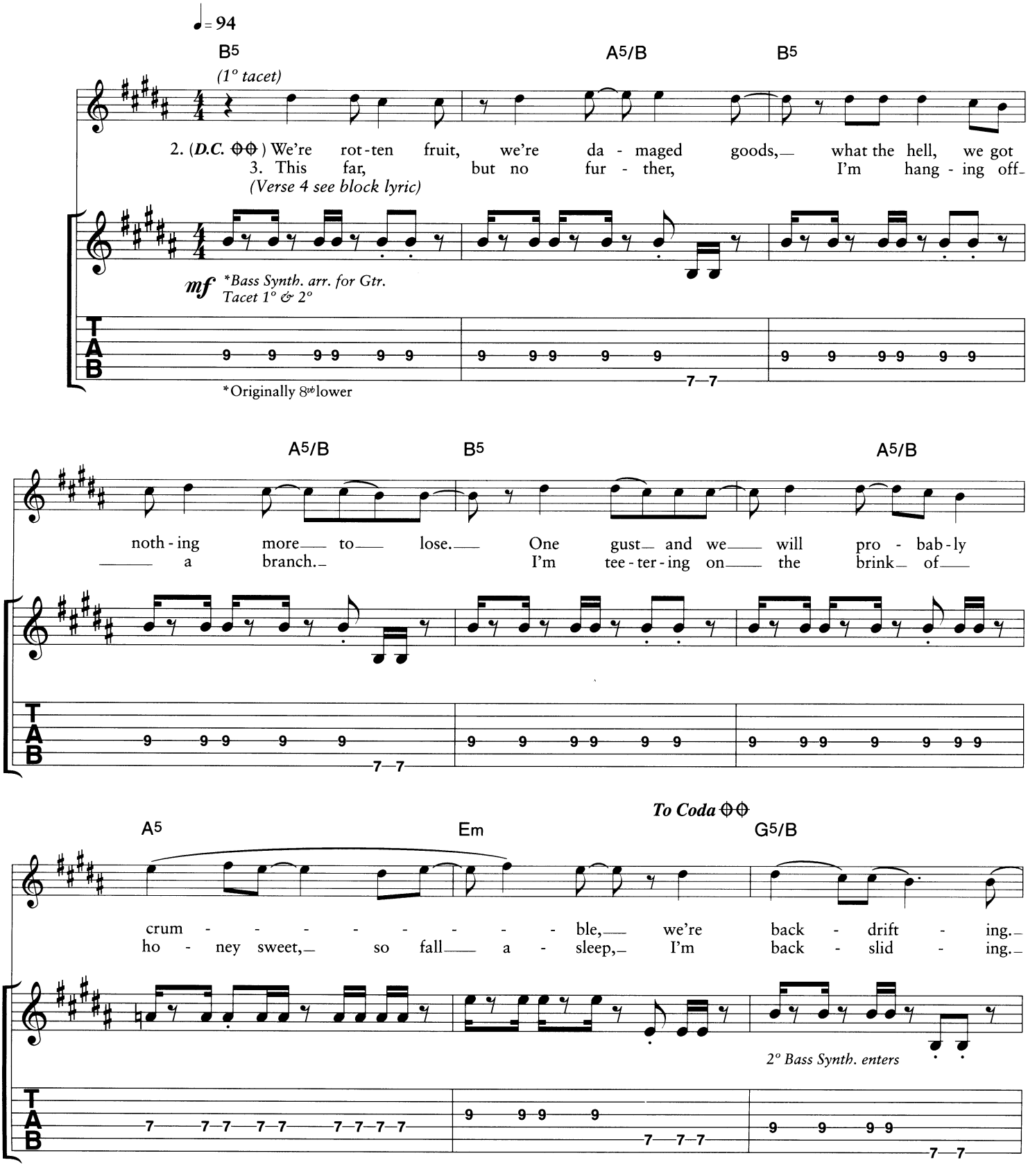


Fig. 1
Elec. Gtr. 2
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
G5
G7
E♭maj9
B♭6
F⁶⁄₉
Cadd9
T
A
B

G5
B♭6
B♭6/A
Cadd9
Cadd9/B
G5
G7
So un - sub - - - tle, some - one's daugh - ter,
This is how you end up sucked in,
Elec. Gtr. 3
8va
loco
(2° ad lib. sim.)
w/Fig. 2 (Acous. Gtr. 1)
w/Fig. 1 (Elec. Gtr. 2) 4 times
w/Fig. 3 (Acous. Gtr. 1)
E♭maj9
B♭6
F%
Cadd9
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
ov-er my dead
ov-er my dead
bo - -
bo - -
w/Fig. 2 (Acous. Gtr. 1)
G5
B♭6
B♭6/A
Cadd9
Cadd9/B
- dy.
- dy.
Gtr. 1
Gtr. 1 Cont. in slashes
B♭add9
Cadd9*
B♭add9
Amadd9
G5
Gtr. 1
I'm gon - na go to sleep and let this wash all ov -
Gtr. 2
w/delay & reverb

B♭%
G5
Cont. rhy. simile
B♭%
G5
- er me.
cut delay & reverb
T
A
B
B♭%
C
G5
B♭%
C
G5
B♭%
We don't, we don't want a mons - ter
We don't want the loo - - nies
tak - ing ov - - er.
tak - ing ov - - er.
C
G5
B♭%
C
Tip - toe - ing,
Tip - toe - ing,


G5
B♭%
C
G5
tying down.
tying down our arms.
B♭6
Cadd9
Gtr. 1
I'm gon - na go to sleep,
I'm gon - na go to sleep,
Gtr. 2 (2°)
1° Gtr. 2 w/Gtr. 1
B♭6
A11
G5
B♭%
come to you as you sleep.
and let this wash all ov - er me.
1.
G5
B♭%
T
A
B

2.
G5
B♭%
C
Cont. rhy. simile
D
G5
B♭%
C
G5
B♭%
w/reverb
cut echo
C
G5
B♭%
C
Gtr. 3
w/dist. & heavy modulation
G5
B♭%
C
G5
Gtr. 2
w/modulation fx
fade out ad lib.
Repeat to fade
B♭%
C
G5
T
A
B

Backdrifts. *(Honeymoon is Over.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

♩= 94
B5
(1° tacet)
A5/B
B5
2. (D.C. 𝄋) We're rot-ten fruit, we're da - maged goods,— what the hell, we got
3. This far, but no fur - ther, I'm hang - ing off-
(Verse 4 see block lyric)
mf *Bass Synth. arr. for Gtr.
Tacet 1° & 2°
T A B
*Originally 8vb lower
A5/B
B5
A5/B
noth - ing more— to— lose.— One gust— and we— will pro - bab - ly
— a branch.— I'm tee - ter - ing on— the brink— of—
To Coda 𝄋
A5
Em
G5/B
crum - - - - - - - - - ble,— we're back - drift - ing.—
ho - ney sweet,— so fall— a - sleep,— I'm back - slid - ing.—
2° Bass Synth. enters

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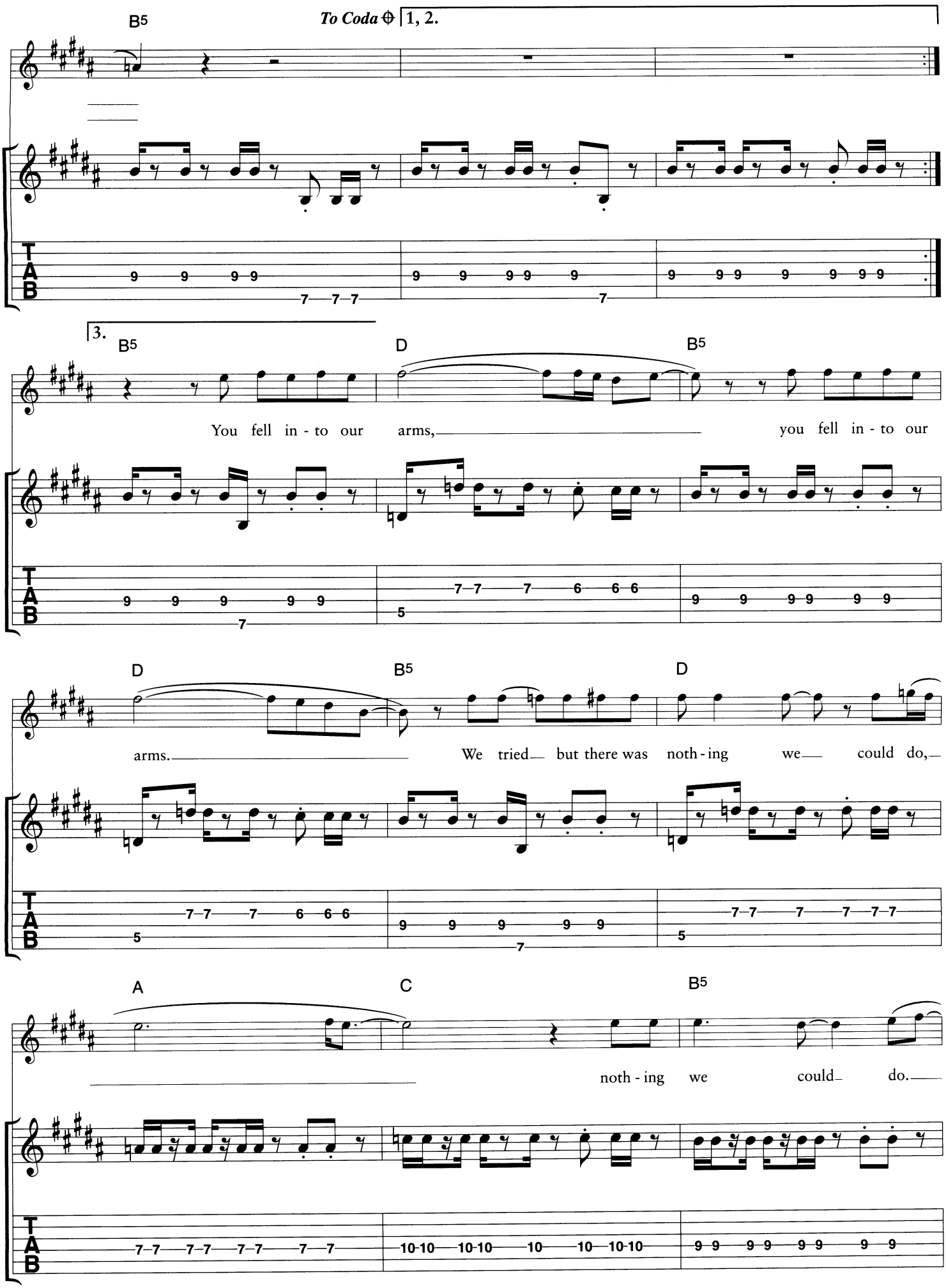
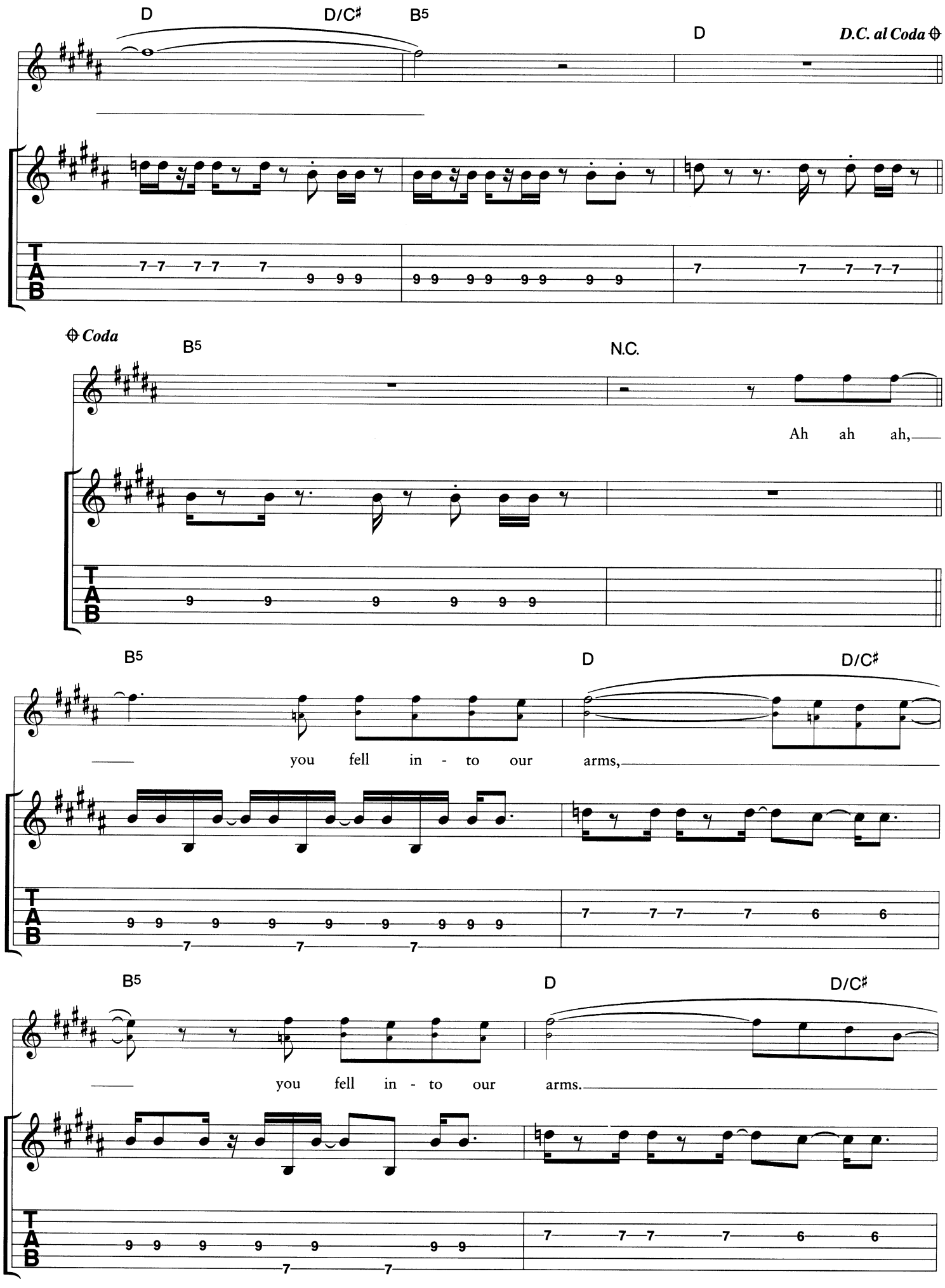
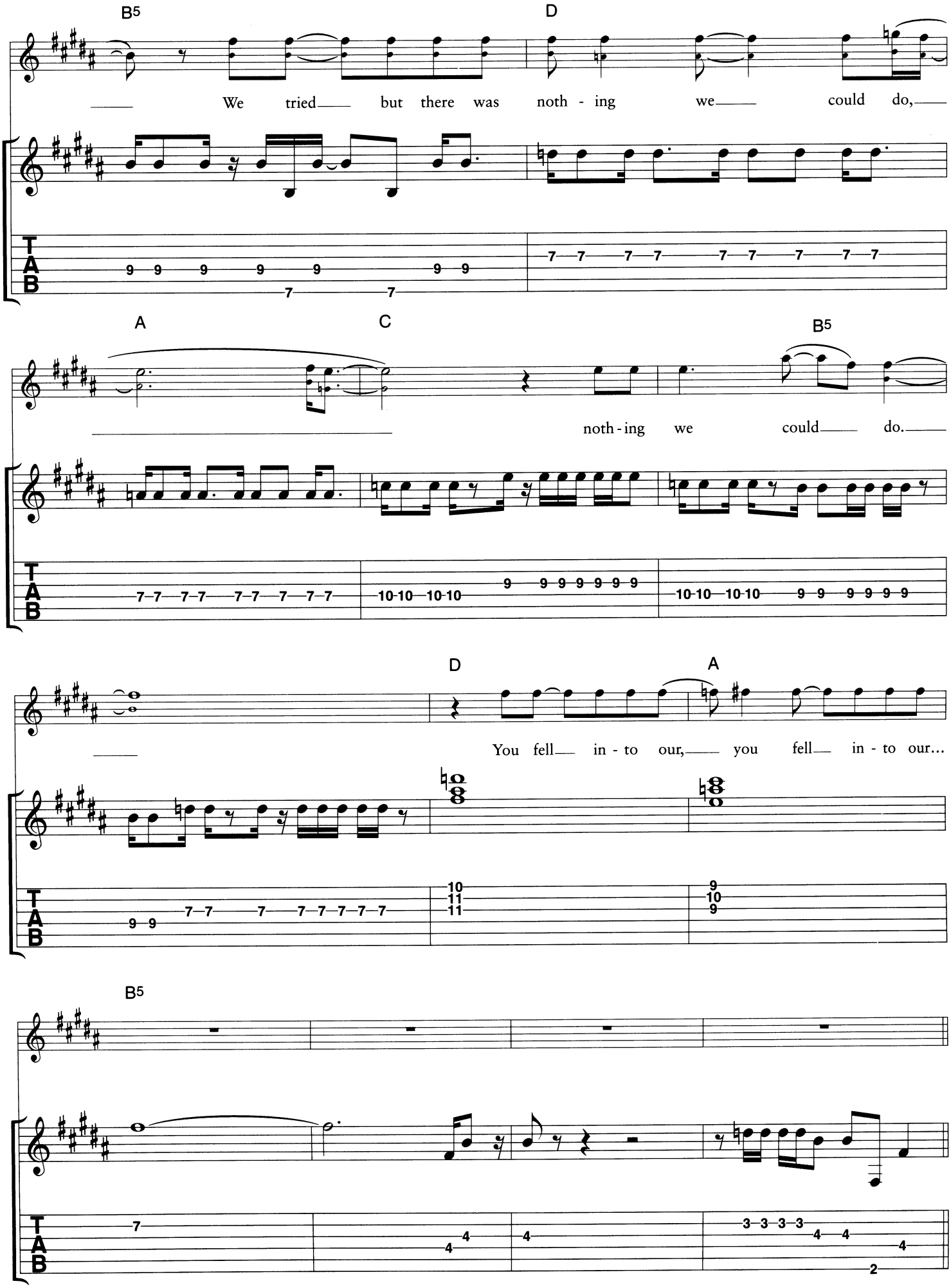
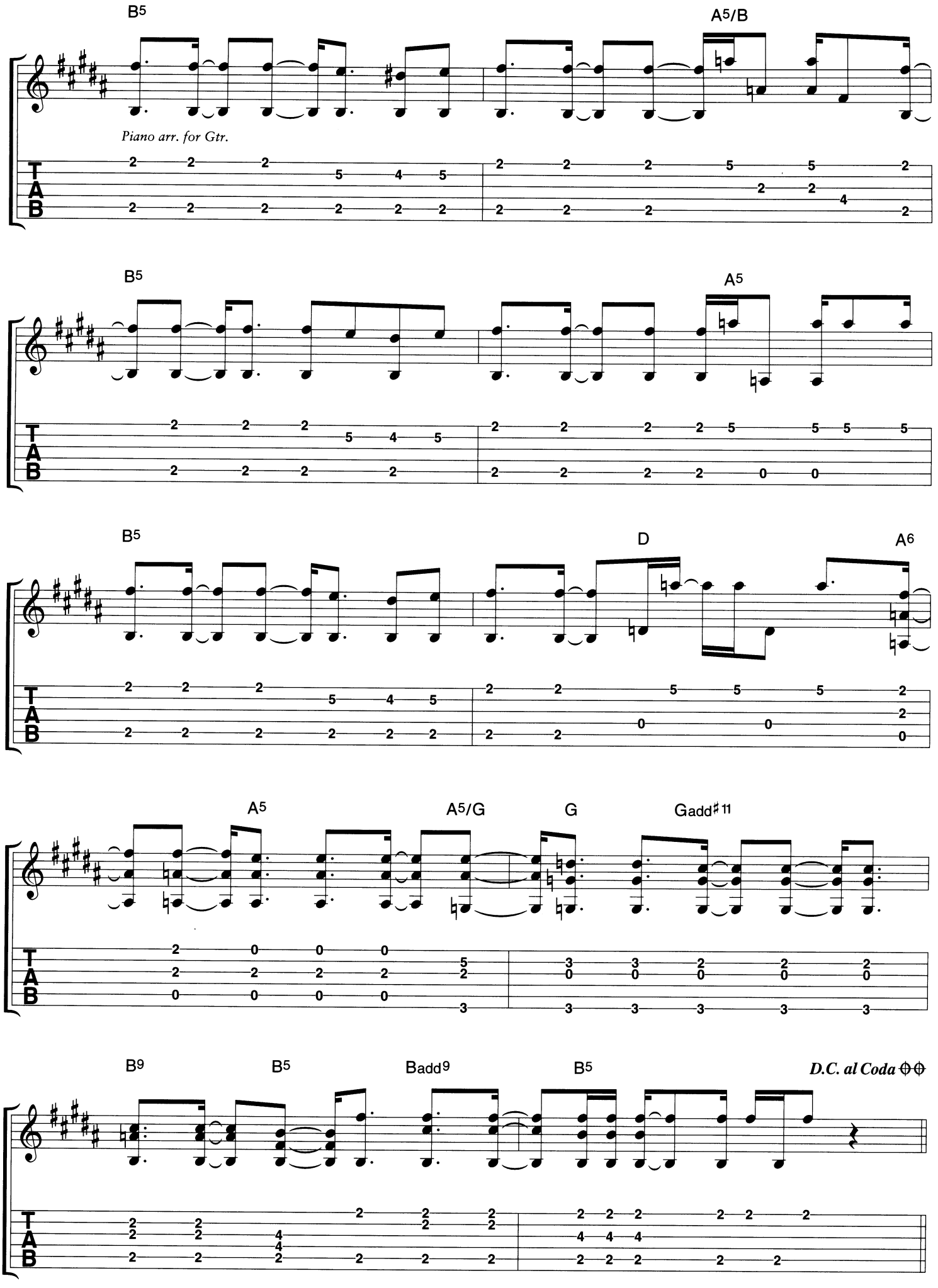
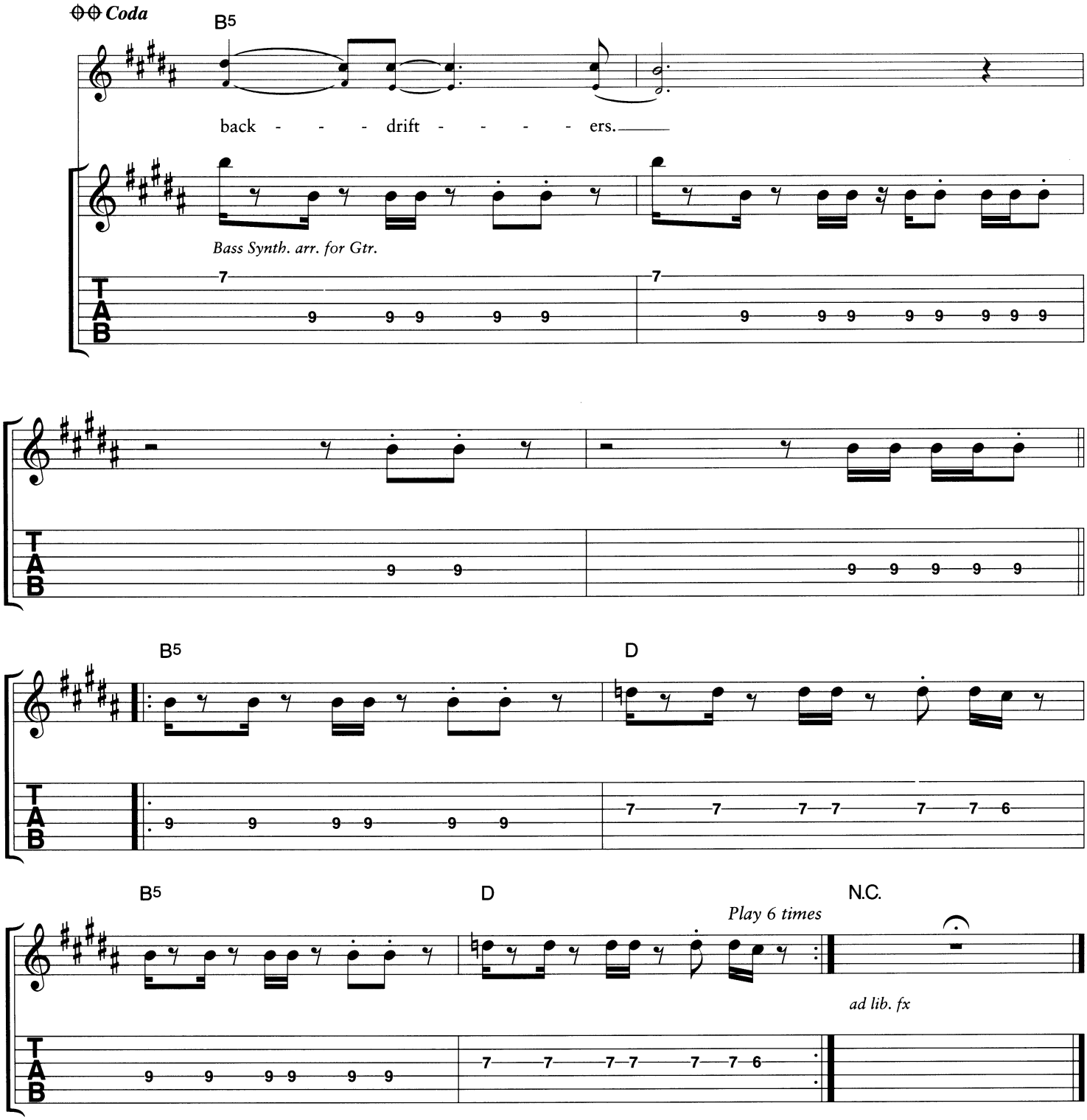
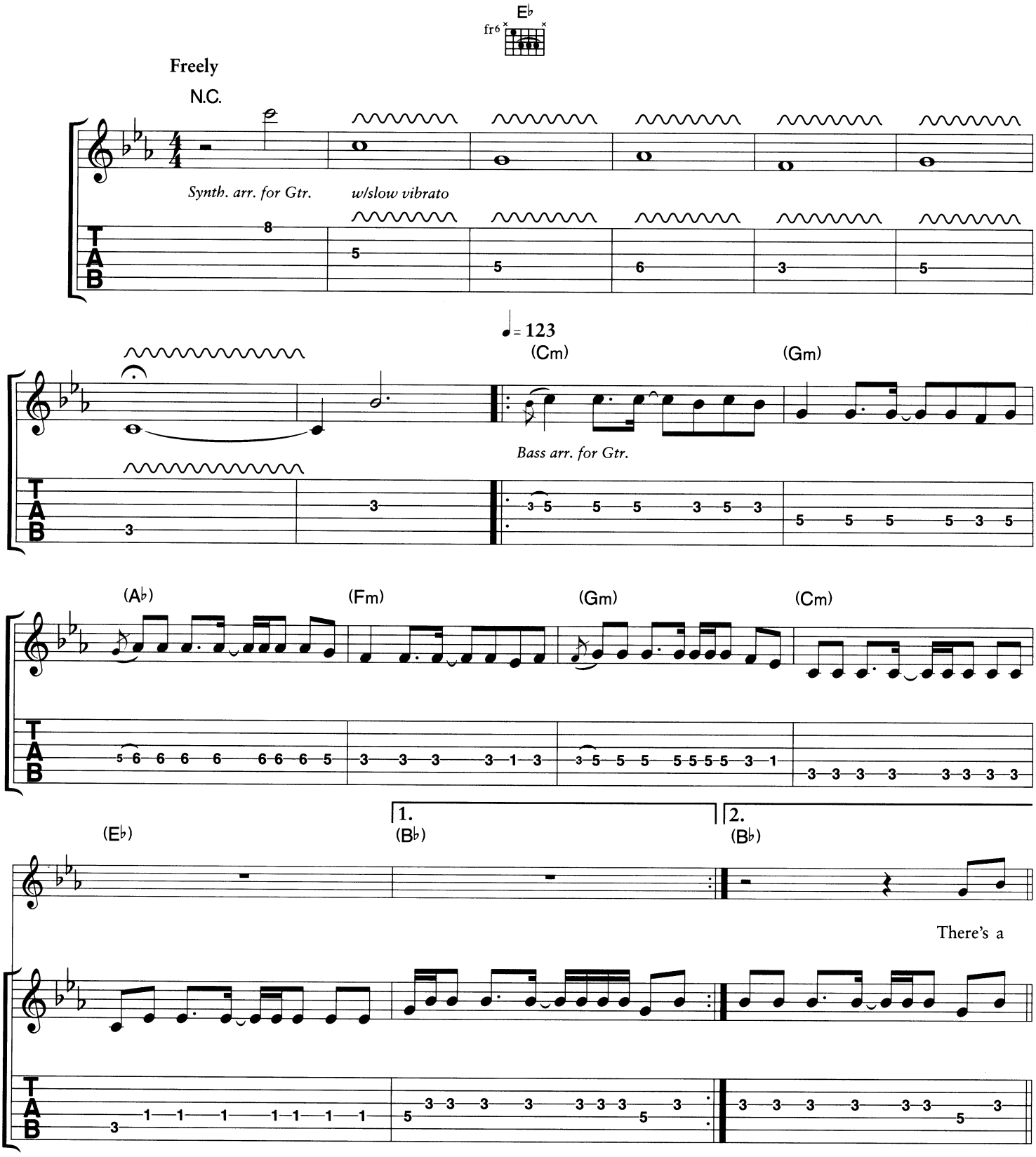
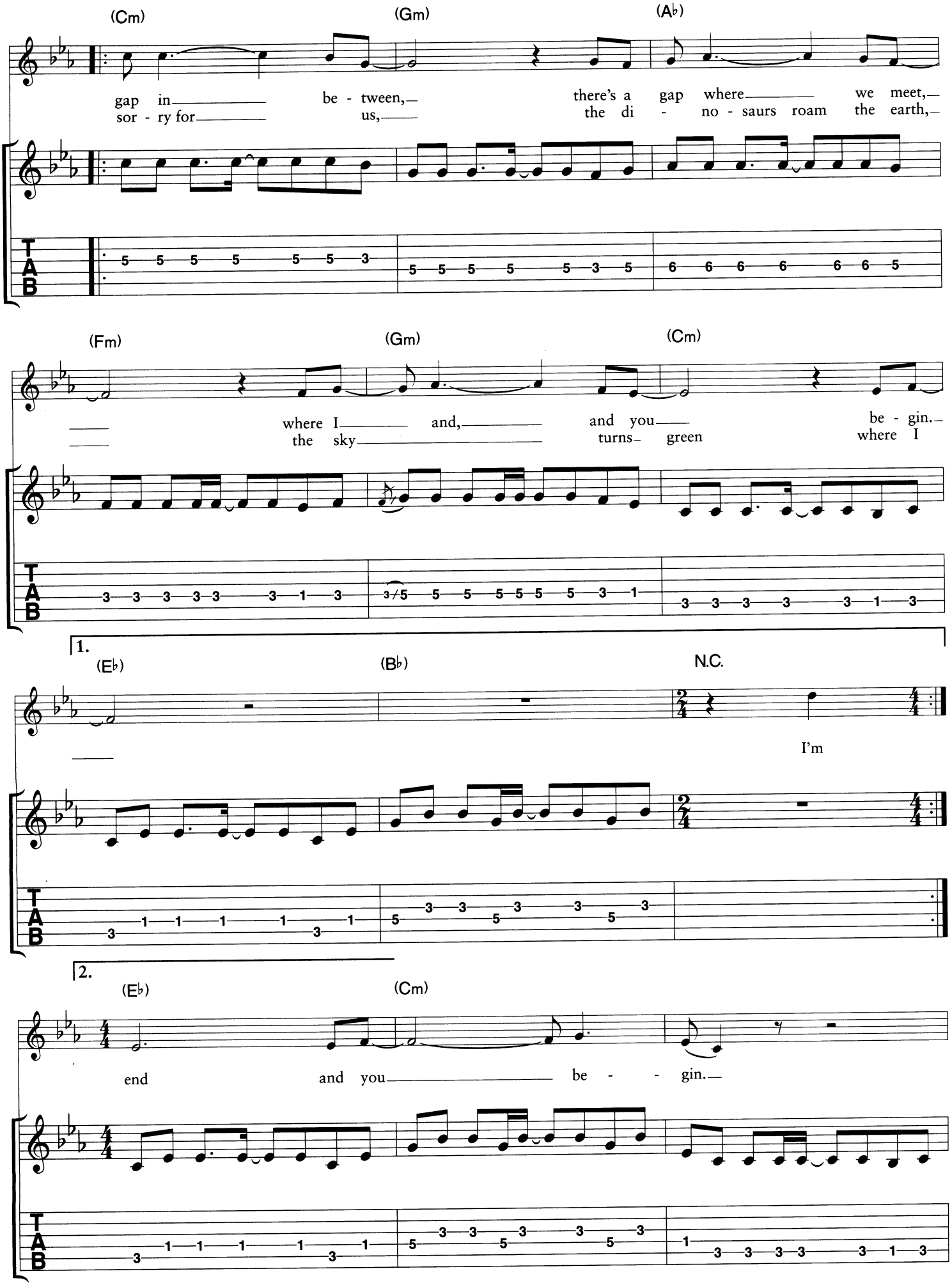
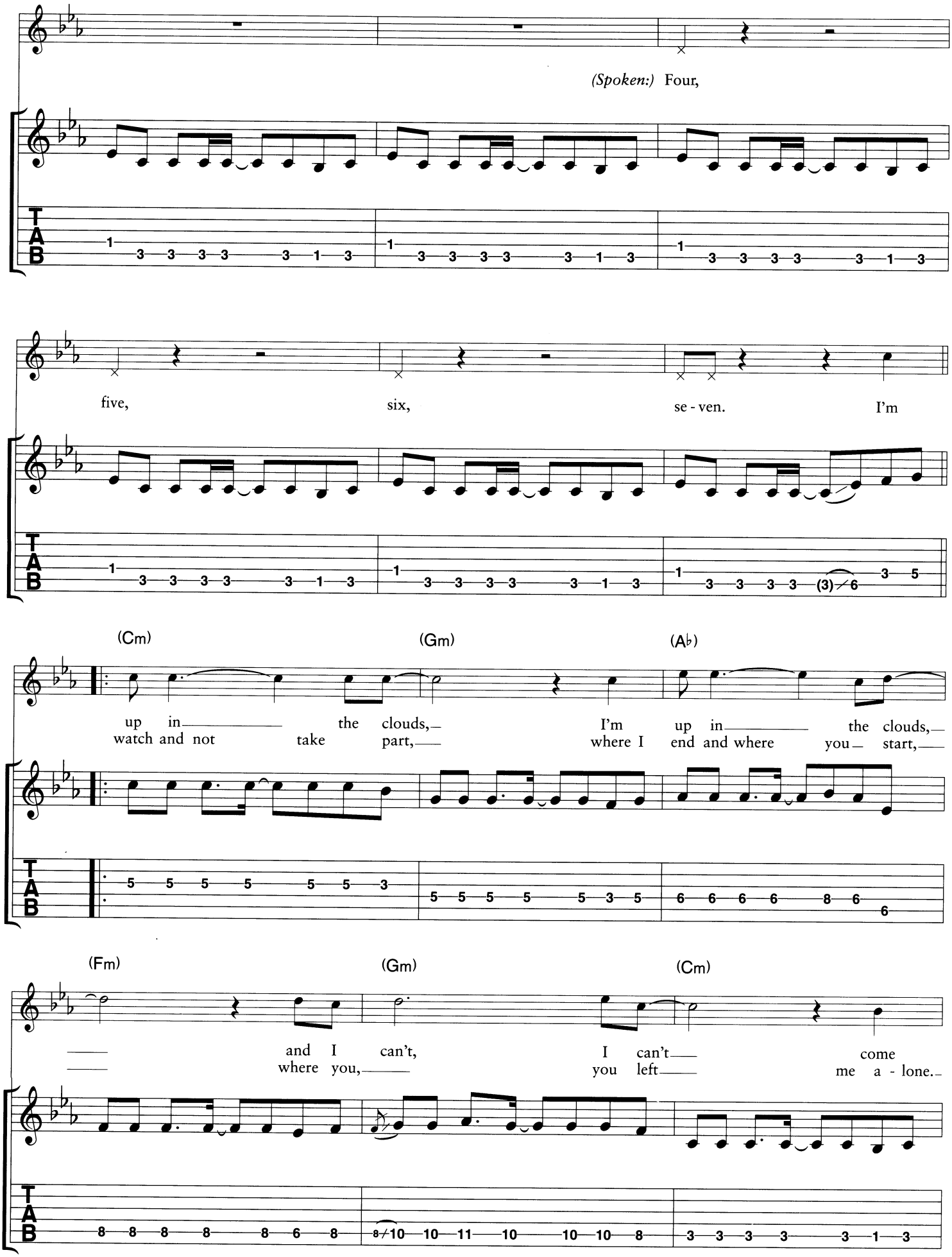
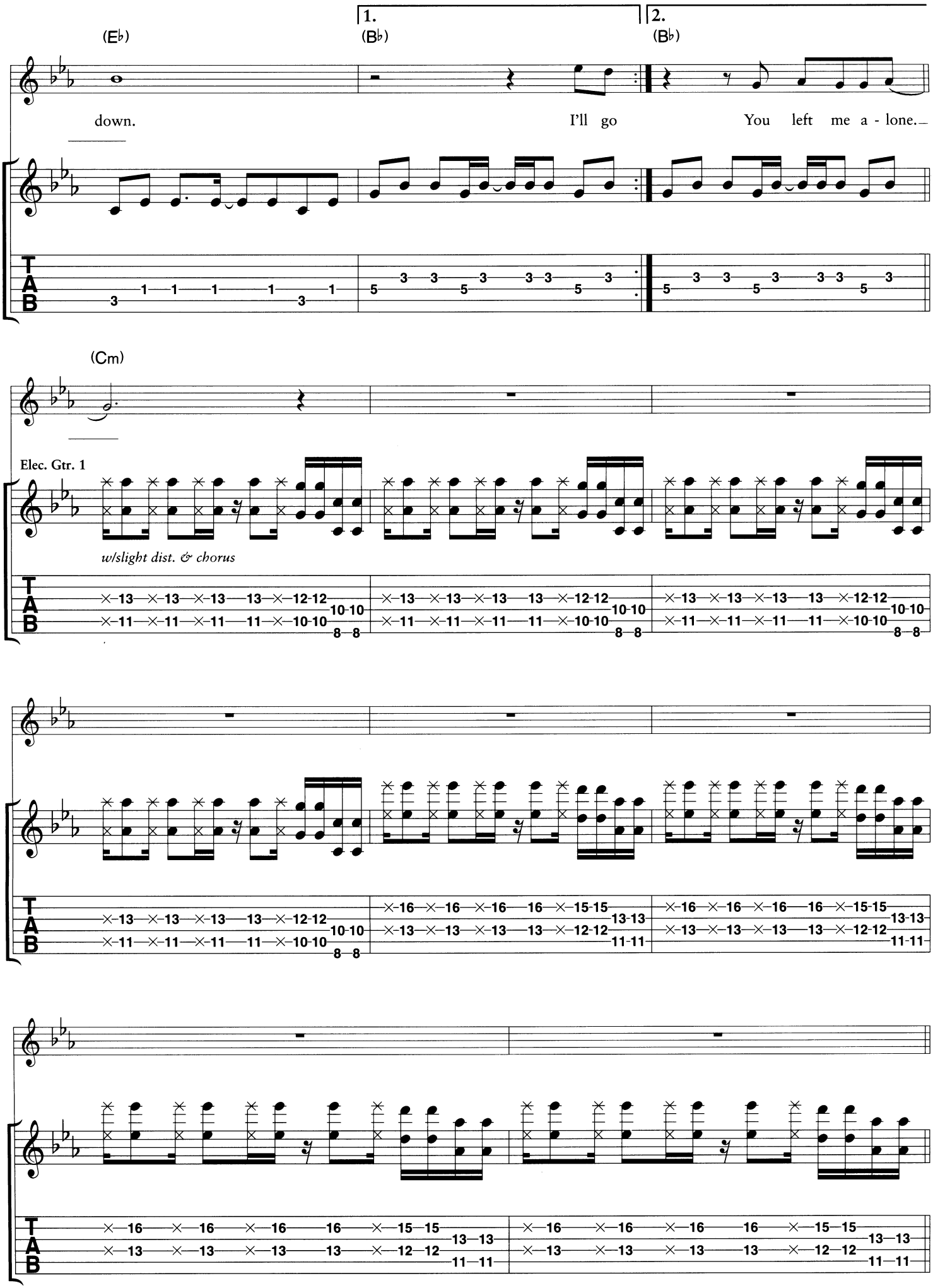
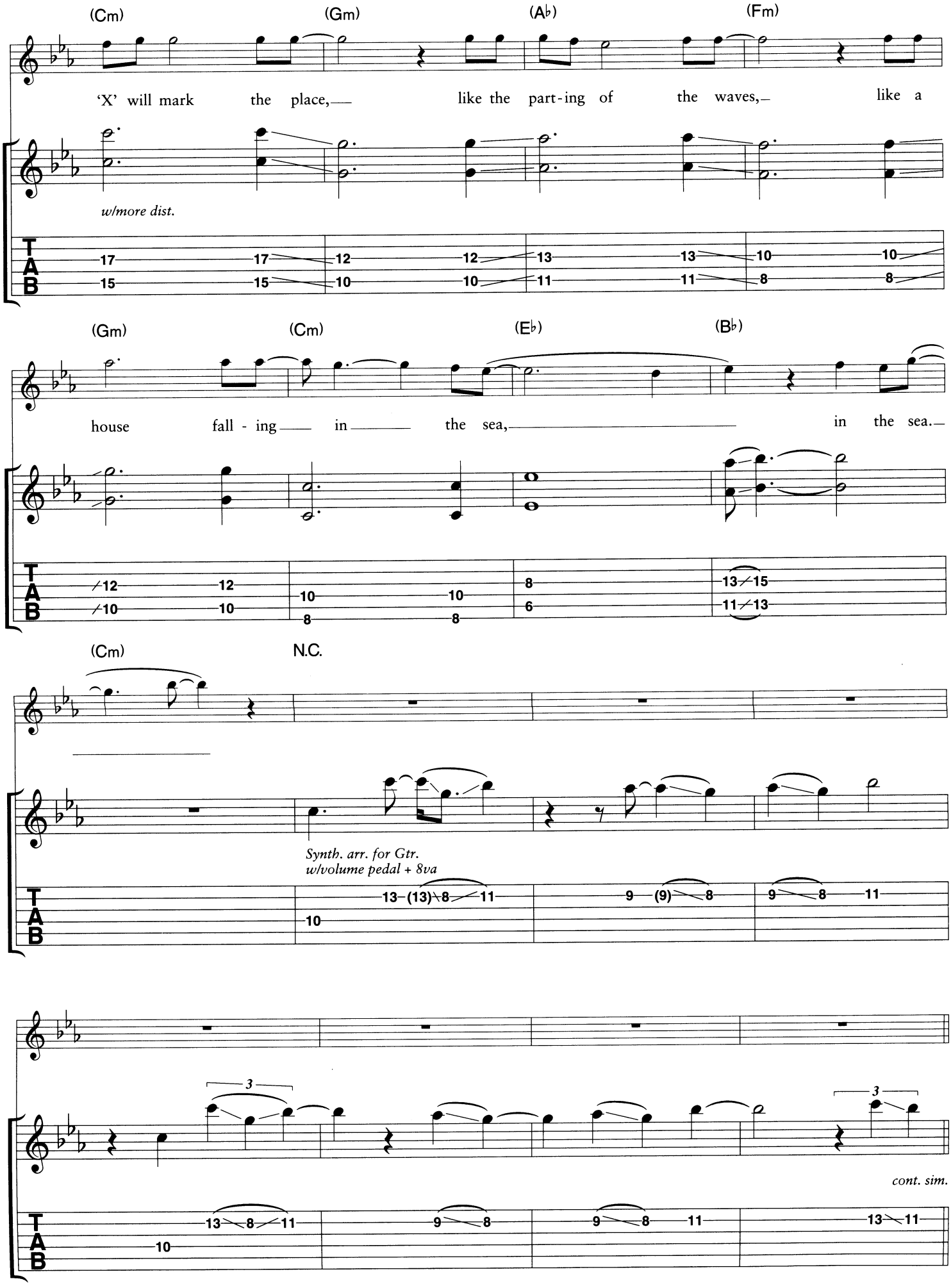
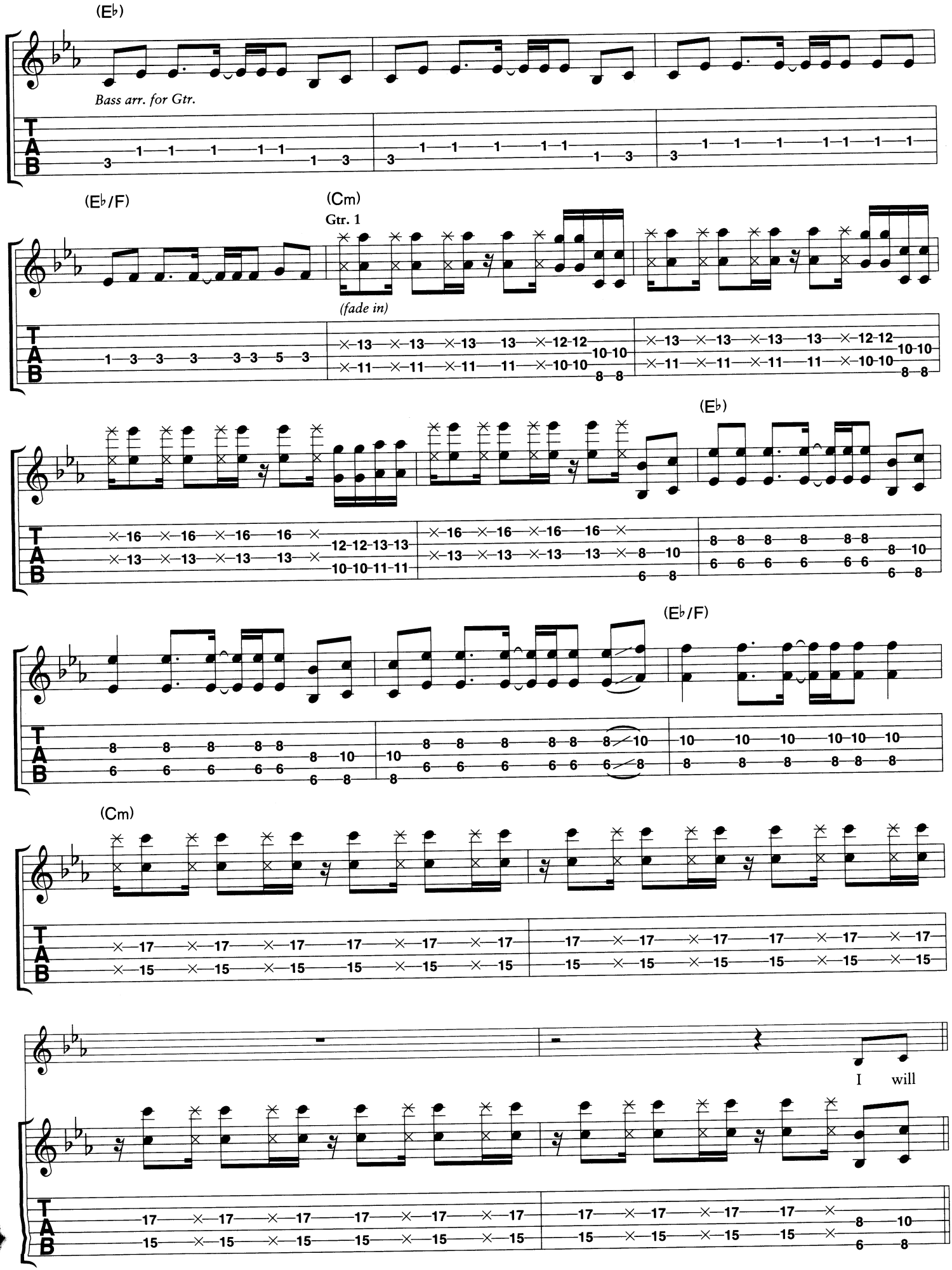
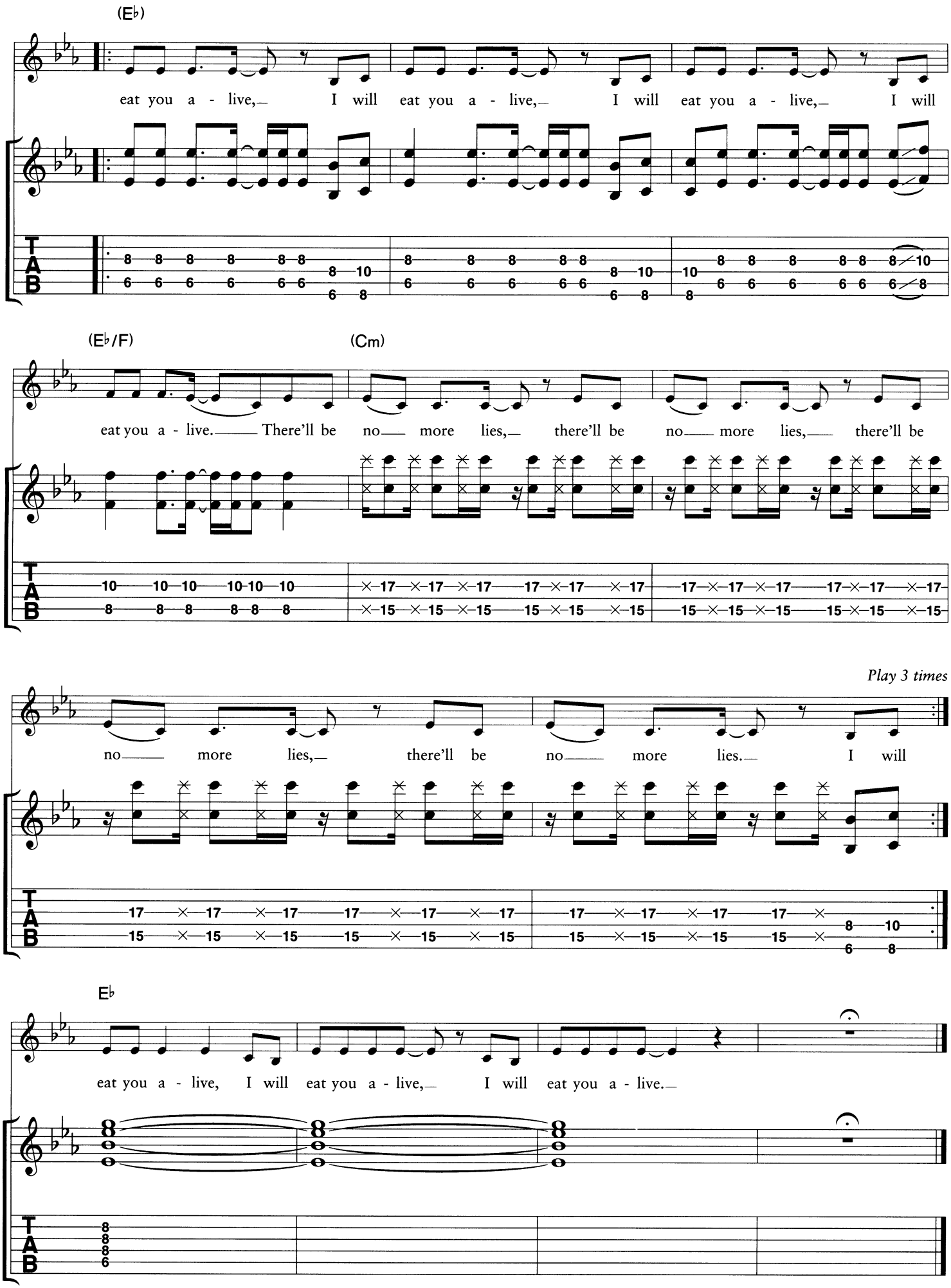

B5
To Coda
1, 2.
3.
B5
D
B5
You fell in - to our arms, you fell in - to our
D
B5
D
arms. We tried but there was noth - ing we could do,
A
C
B5
noth - ing we could do.
T
A
B

D
D/C♯
B5
D
D.C. al Coda
Coda
B5
N.C.
Ah ah ah,
B5
D
D/C♯
you fell in - to our arms,
B5
D
D/C♯
you fell in - to our arms.

B5
D
We tried but there was noth - ing we could do,
A
C
B5
noth - ing we could do.
D
A
You fell in - to our, you fell in - to our...
B5

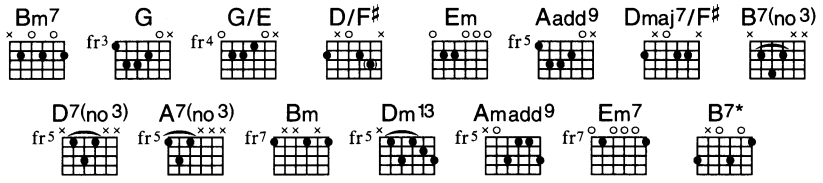

B5
A5/B
Piano arr. for Gtr.
B5
A5
B5
D
A6
A5
A5/G
G
Gadd♯11
B9
B5
Badd9
B5
D.C. al Coda

Verse 4 (***D.C.*** ⊕):
All evidence has been buried
All tapes have been erased
But your thirst, it give you away
So you're backtracking.

Where I End and You Begin. *(The Sky is Falling in.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

© 2002 Warner/Chappell Music Ltd, London W6 8BS

(Cm)
(Gm)
(A♭)
gap in be - tween, there's a gap where we meet,
sor - ry for us, the di - no - saurs roam the earth,
(Fm)
(Gm)
(Cm)
where I and, and you be - gin.
the sky turns green where I
1.
(E♭)
(B♭)
N.C.
I'm
2.
(E♭)
(Cm)
end and you be - gin.

(Spoken:) Four,
five,
six,
se - ven.
I'm
(Cm)
(Gm)
(A♭)
up in the clouds,
watch and not take part,
I'm up in the clouds,
where I end and where you start,
(Fm)
(Gm)
(Cm)
and I can't,
where you,
I can't
you left
come
me a - lone.
TAB

1.
2.
(E♭)
(B♭)
(B♭)
down.
I'll go
You left me a - lone.
(Cm)
Elec. Gtr. 1
w/slight dist. & chorus

(Cm)
(Gm)
(A♭)
(Fm)
'X' will mark the place, — like the part-ing of the waves, — like a
w/more dist.
(Gm)
(Cm)
(E♭)
(B♭)
house fall - ing — in — the sea, — in the sea. —
(Cm)
N.C.
Synth. arr. for Gtr.
w/volume pedal + 8va
3
3
cont. sim.
T
A
B

(E♭)
Bass arr. for Gtr.
(E♭/F)
(Cm)
Gtr. 1
(fade in)
(E♭)
(E♭/F)
(Cm)
I will

(E♭)
eat you a - live, I will eat you a - live, I will eat you a - live, I will
(E♭/F)
(Cm)
eat you a - live. There'll be no more lies, there'll be no more lies, there'll be
Play 3 times
no more lies, there'll be no more lies. I will
E♭
eat you a - live, I will eat you a - live, I will eat you a - live.
T
A
B

There there. *(The Boney King of Nowhere.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩= 126

Intro: N.C. (Bm)

3 bars Drums

mf *Bass arr. for Gtr.*

Elec. Gtr. 1

w/feedback & modulation
Bass cont. sim.

Bm7

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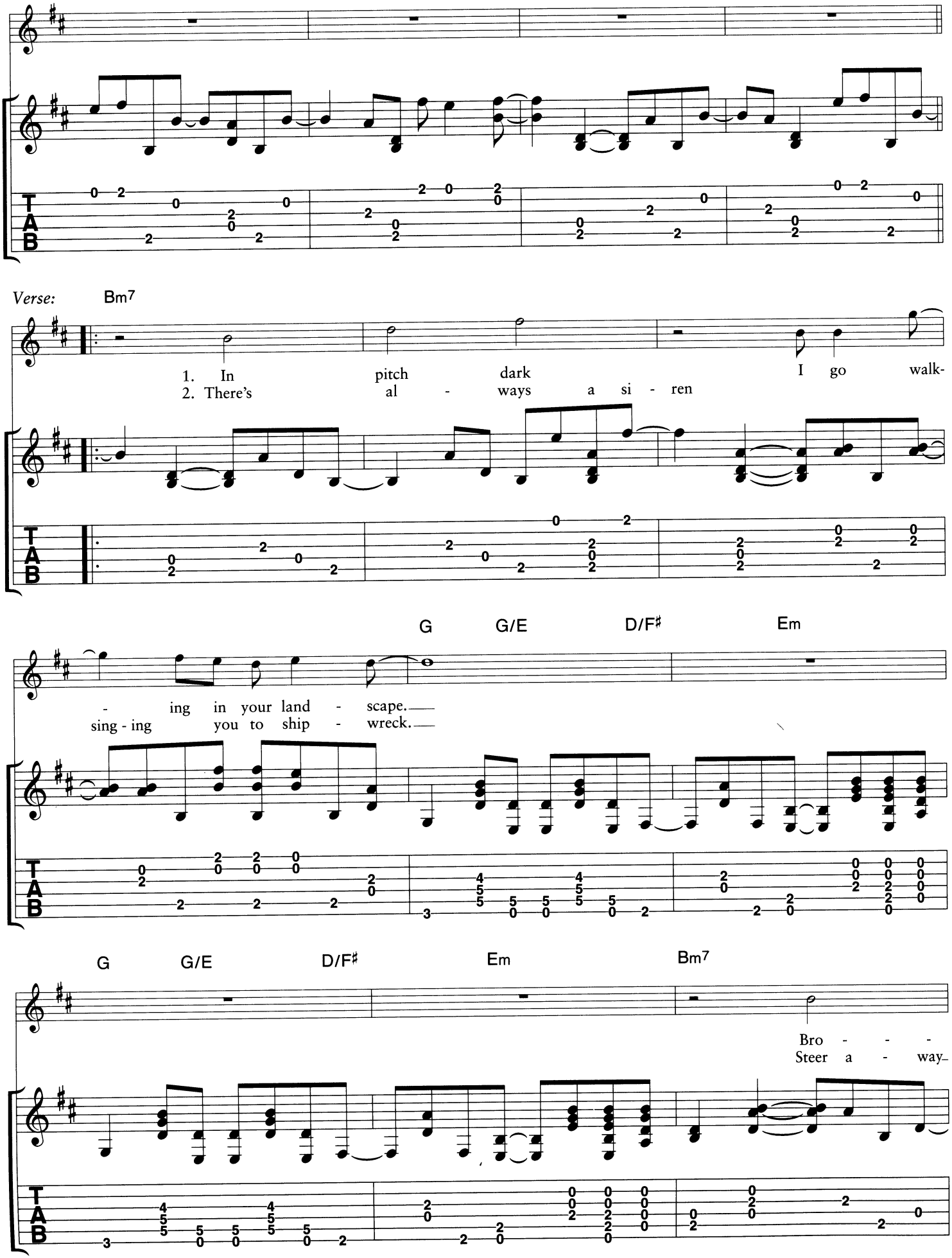
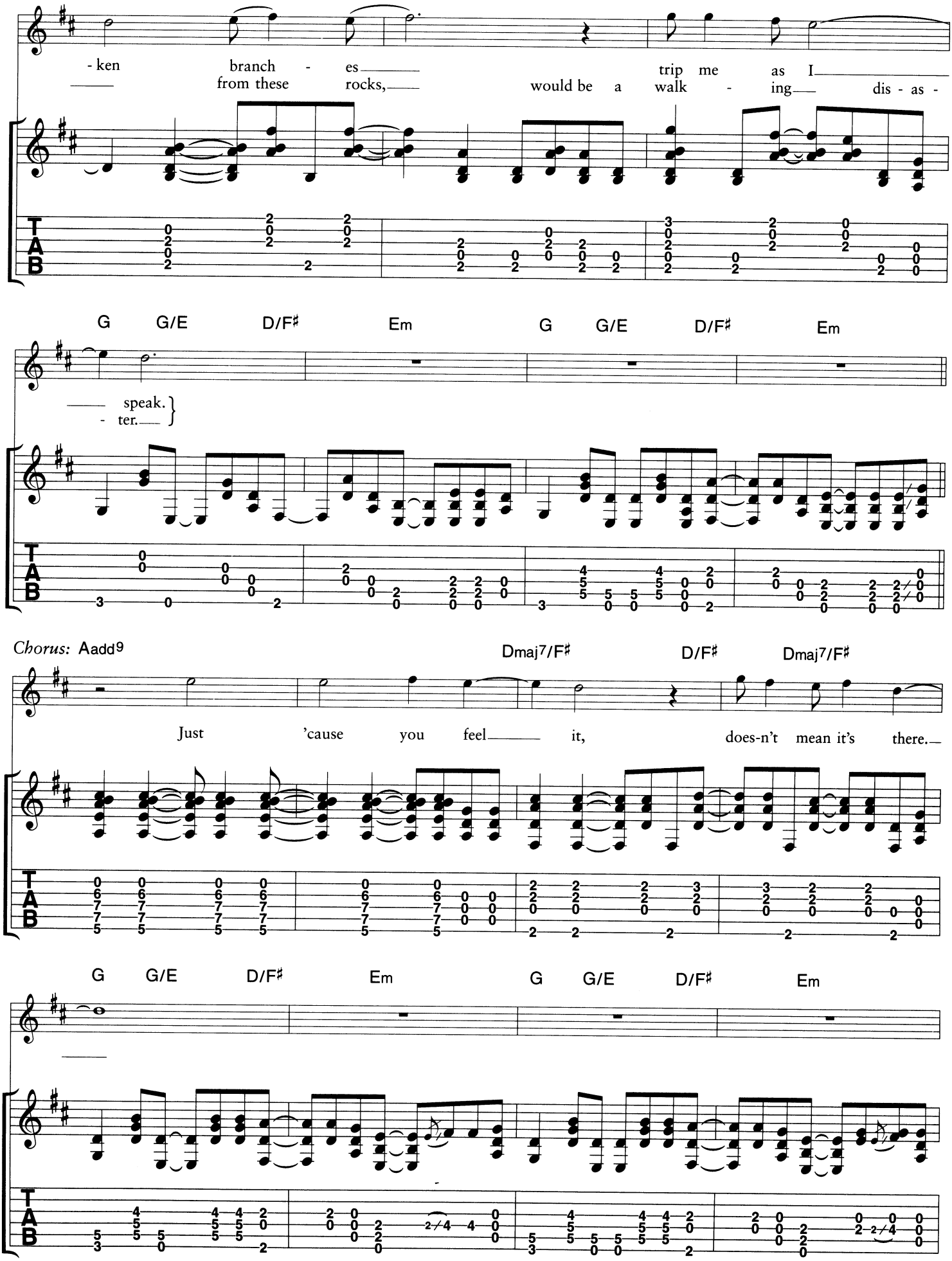
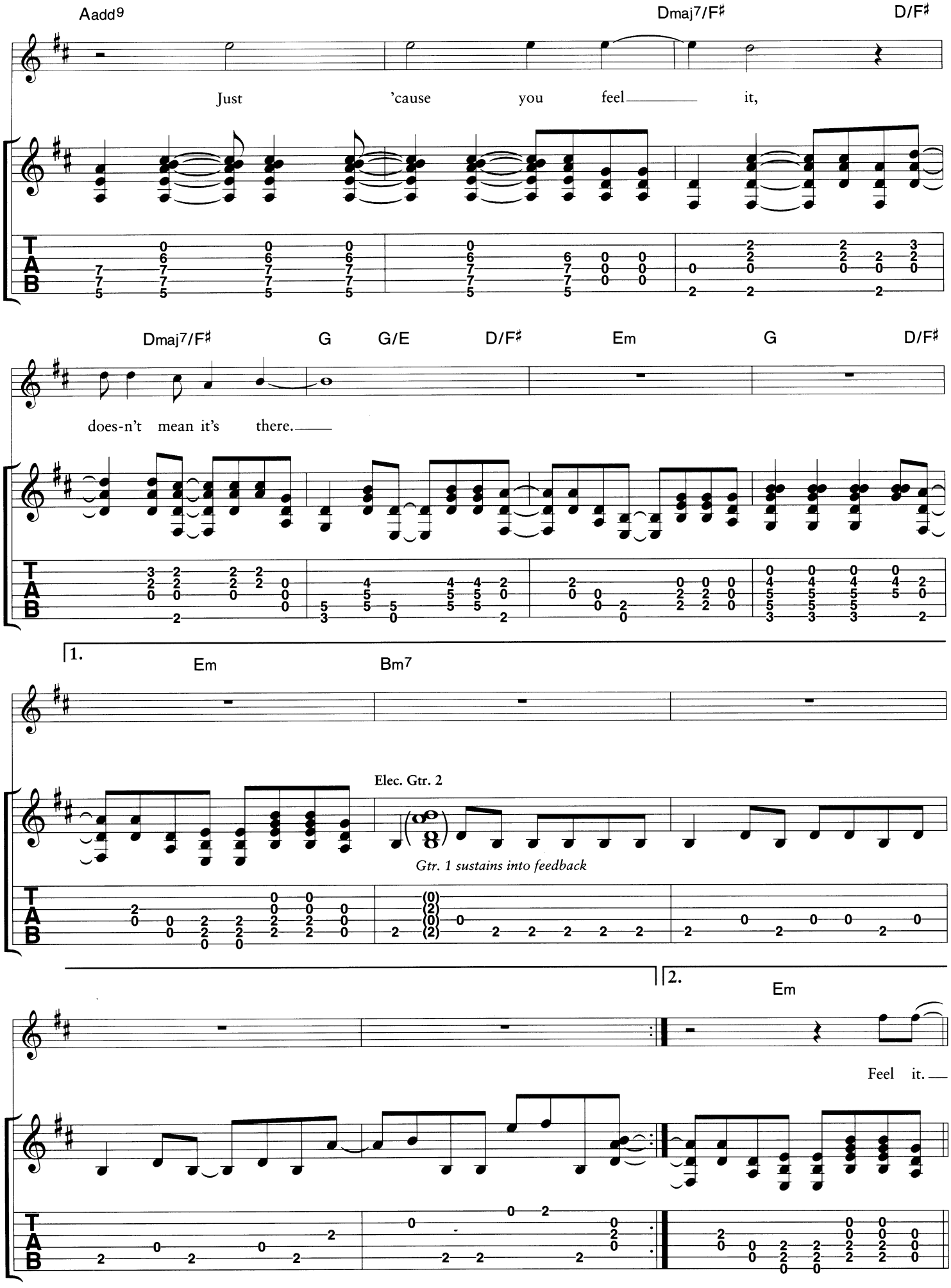
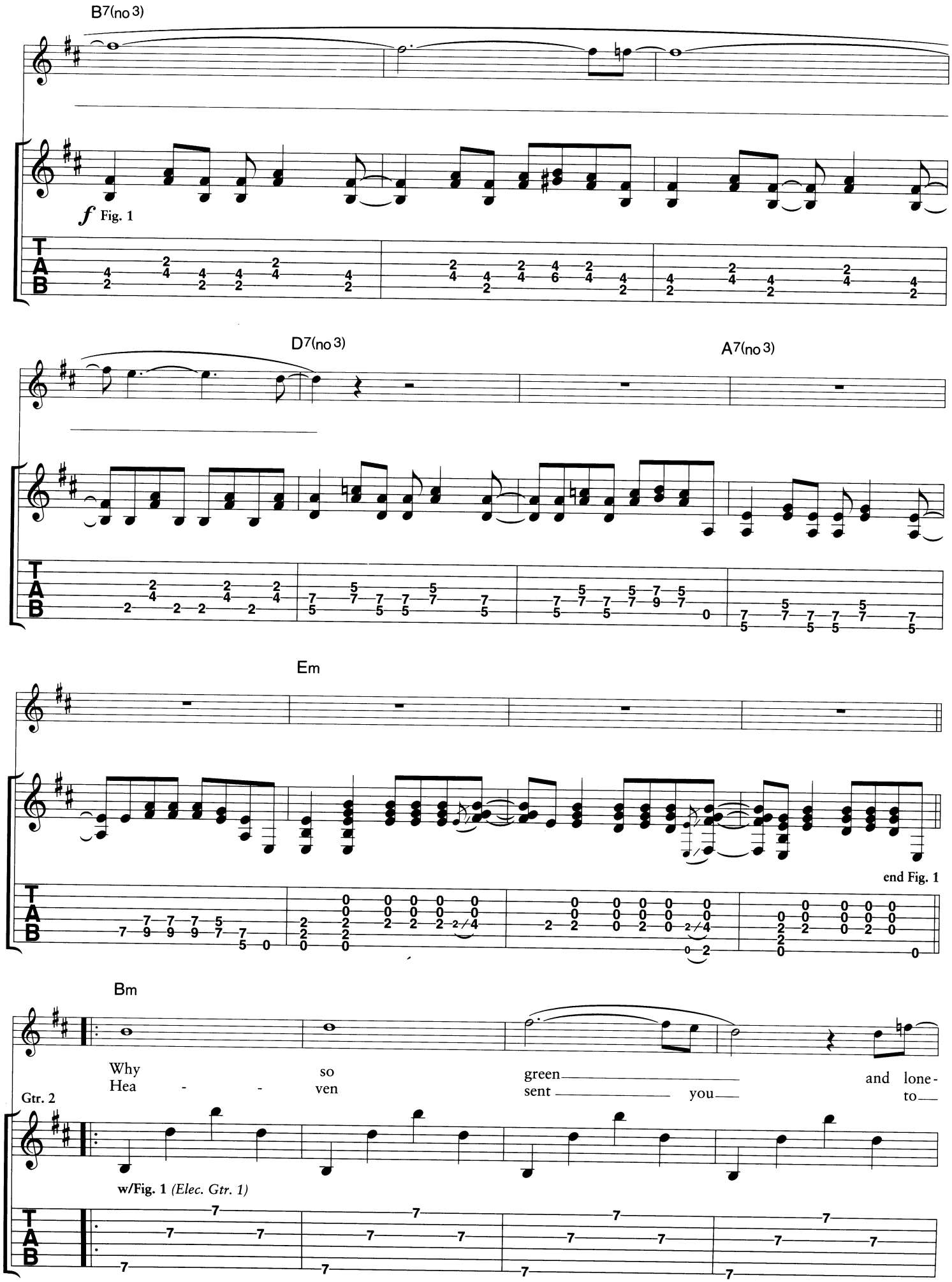
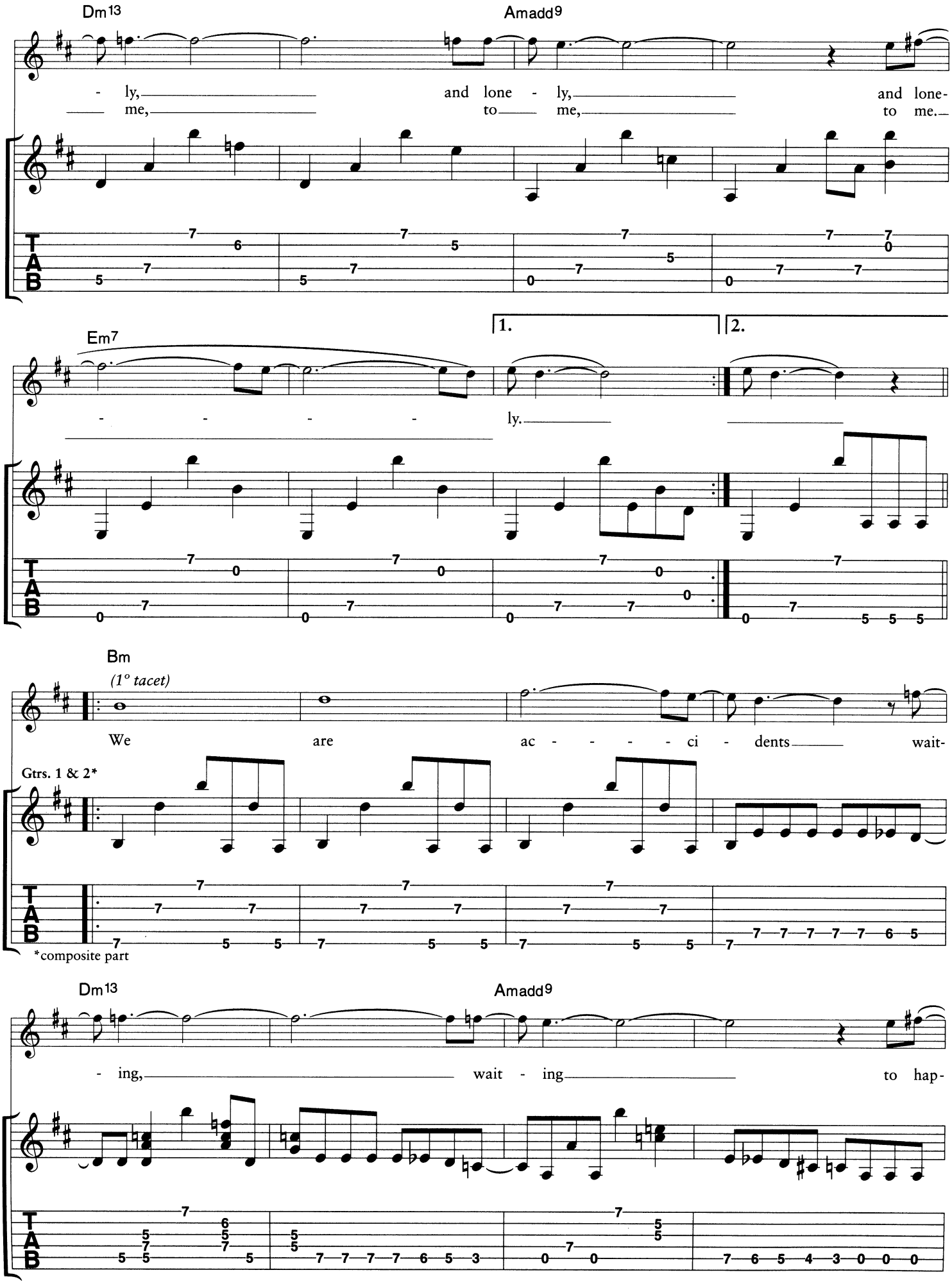
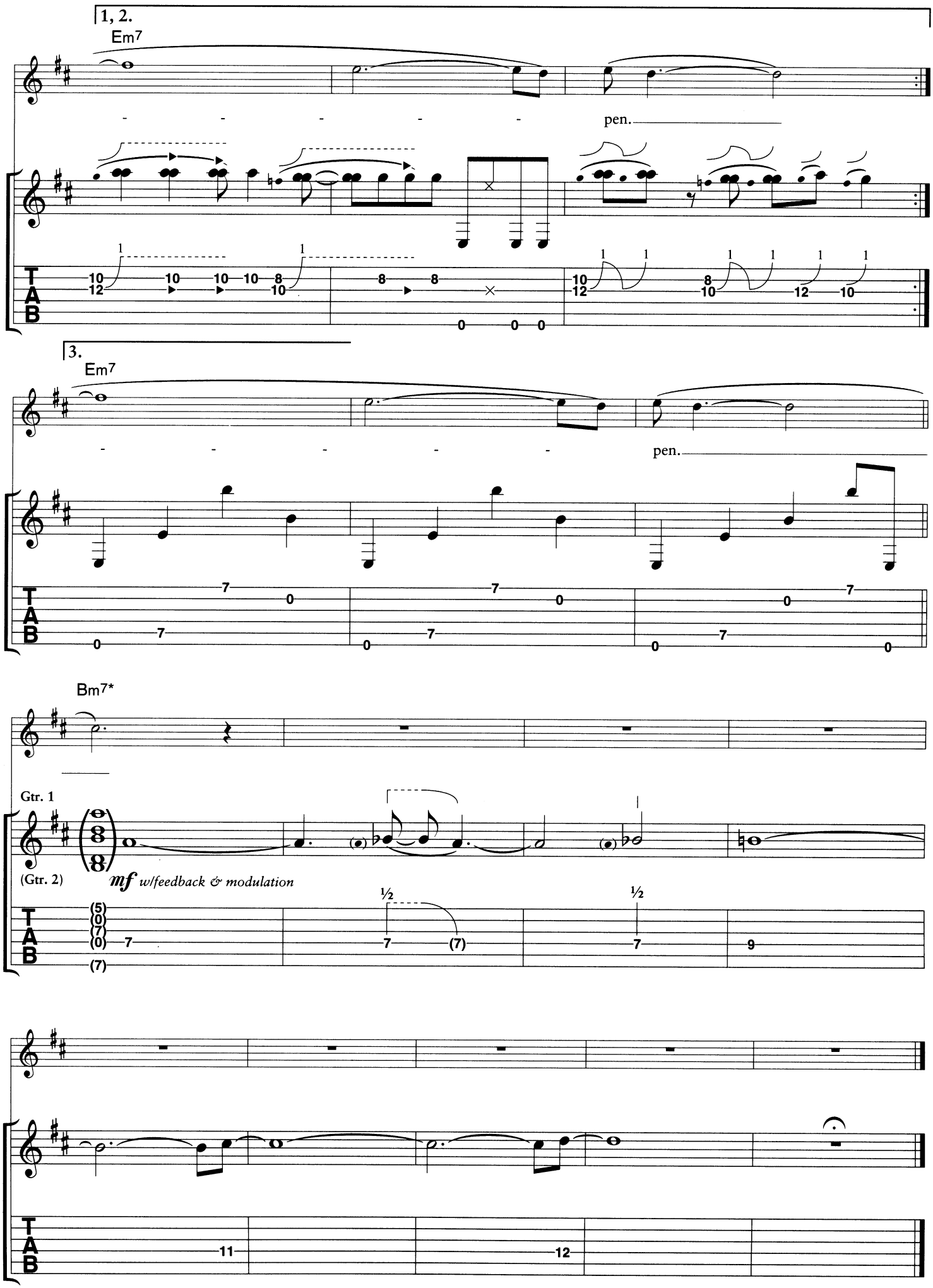
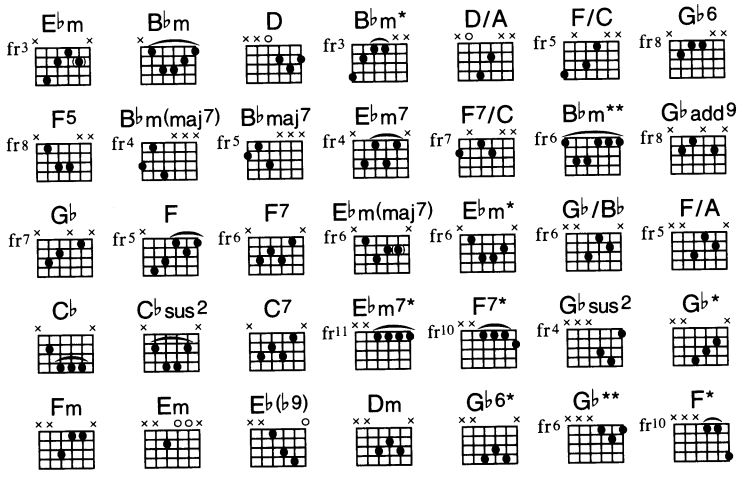

Verse:
Bm7
1. In pitch dark I go walk-
2. There's al - ways a si - ren
G G/E D/F♯ Em
- ing in your land - scape.
sing - ing you to ship - wreck.
G G/E D/F♯ Em Bm7
Bro - - -
Steer a - way
T
A
B

- ken branch - es trip me as I
from these rocks, would be a walk - ing dis - as -
G G/E D/F♯ Em G G/E D/F♯ Em
speak.
- ter.
Chorus: Aadd9 Dmaj7/F♯ D/F♯ Dmaj7/F♯
Just 'cause you feel it, does-n't mean it's there.
G G/E D/F♯ Em G G/E D/F♯ Em

Aadd9
Dmaj7/F♯
D/F♯
Just 'cause you feel it,
Dmaj7/F♯
G
G/E
D/F♯
Em
G
D/F♯
does-n't mean it's there.
1.
Em
Bm7
Elec. Gtr. 2
Gtr. 1 sustains into feedback
2.
Em
Feel it.
T
A
B

B7(no 3)
f Fig. 1
D7(no 3)
A7(no 3)
Em
end Fig. 1
Bm
Why so green and lone-
Hea - - ven sent you to
Gtr. 2
w/Fig. 1 (Elec. Gtr. 1)
T
A
B

Dm13
Amadd9
- ly, and lone - ly, and lone-
me, to me, to me.
Em7
1.
2.
- - - - ly.
Bm
(1° tacet)
We are ac - - - - ci - dents wait-
Gtrs. 1 & 2*
*composite part
Dm13
Amadd9
- ing, wait - ing to hap-

1, 2.
Em7
pen.
3.
Em7
pen.
Bm7*
Gtr. 1
(Gtr. 2)
mf w/feedback & modulation
T
A
B

We suck Young Blood. *(Your Time is up.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩= 78

Intro: E♭m B♭m D E♭m B♭m* D/A

mf *Piano arr. for Gtr.*

E♭m F/C G♭6 F5

1. Are you

Verse: E♭m B♭m E♭m

(1.) hun - gry?
(2.) sweet?

Are you sick?
Are you fresh?

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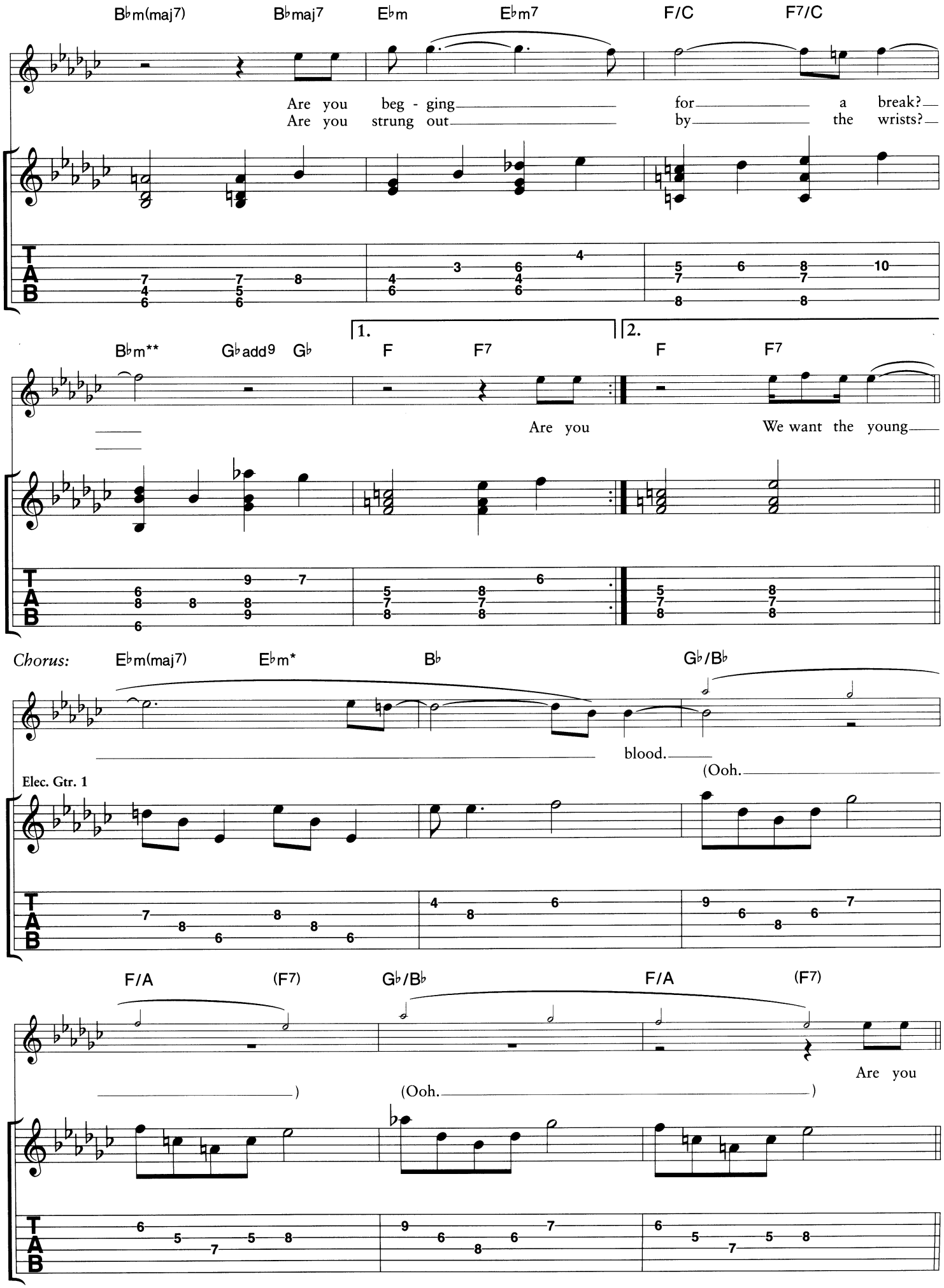
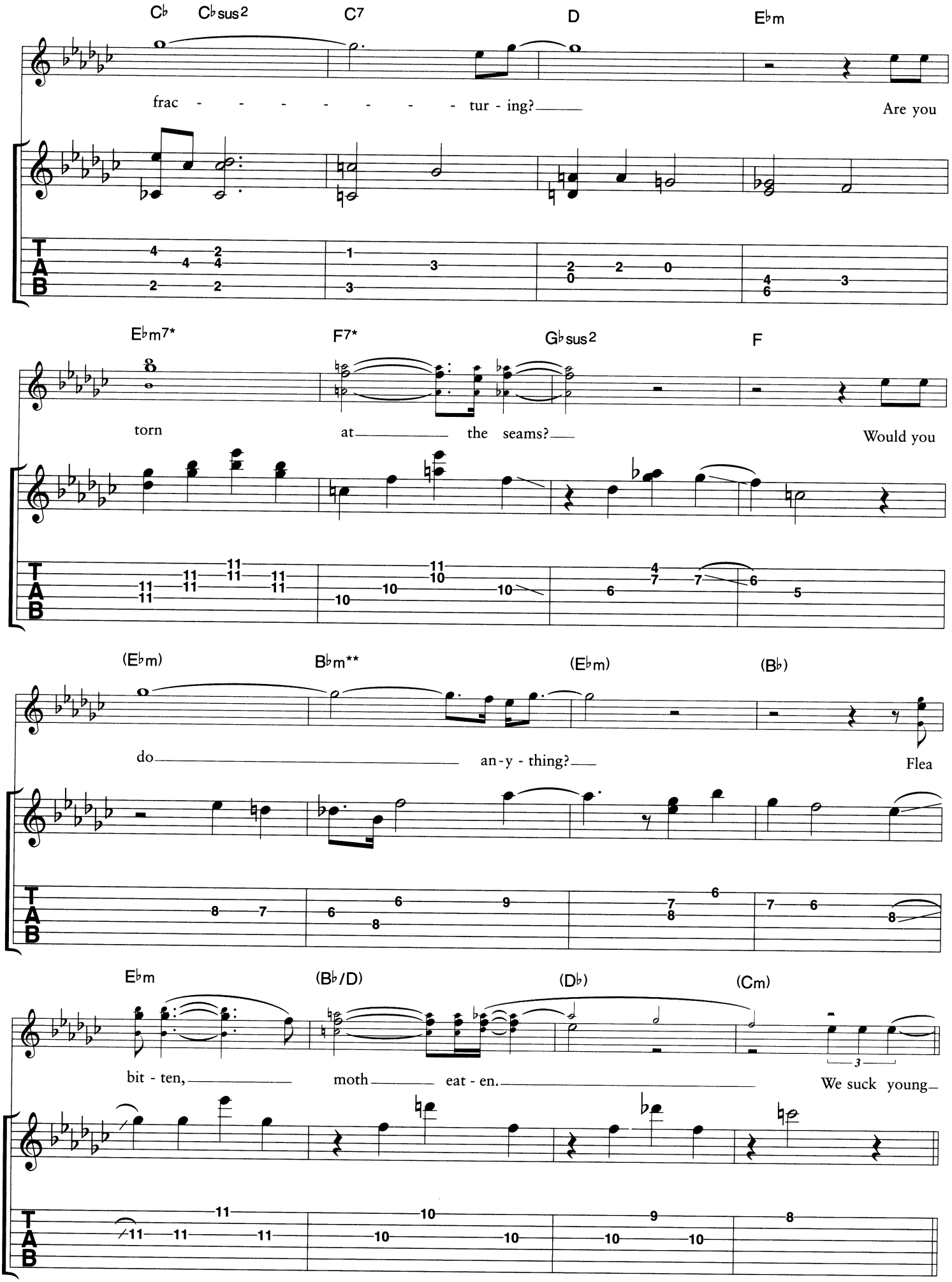
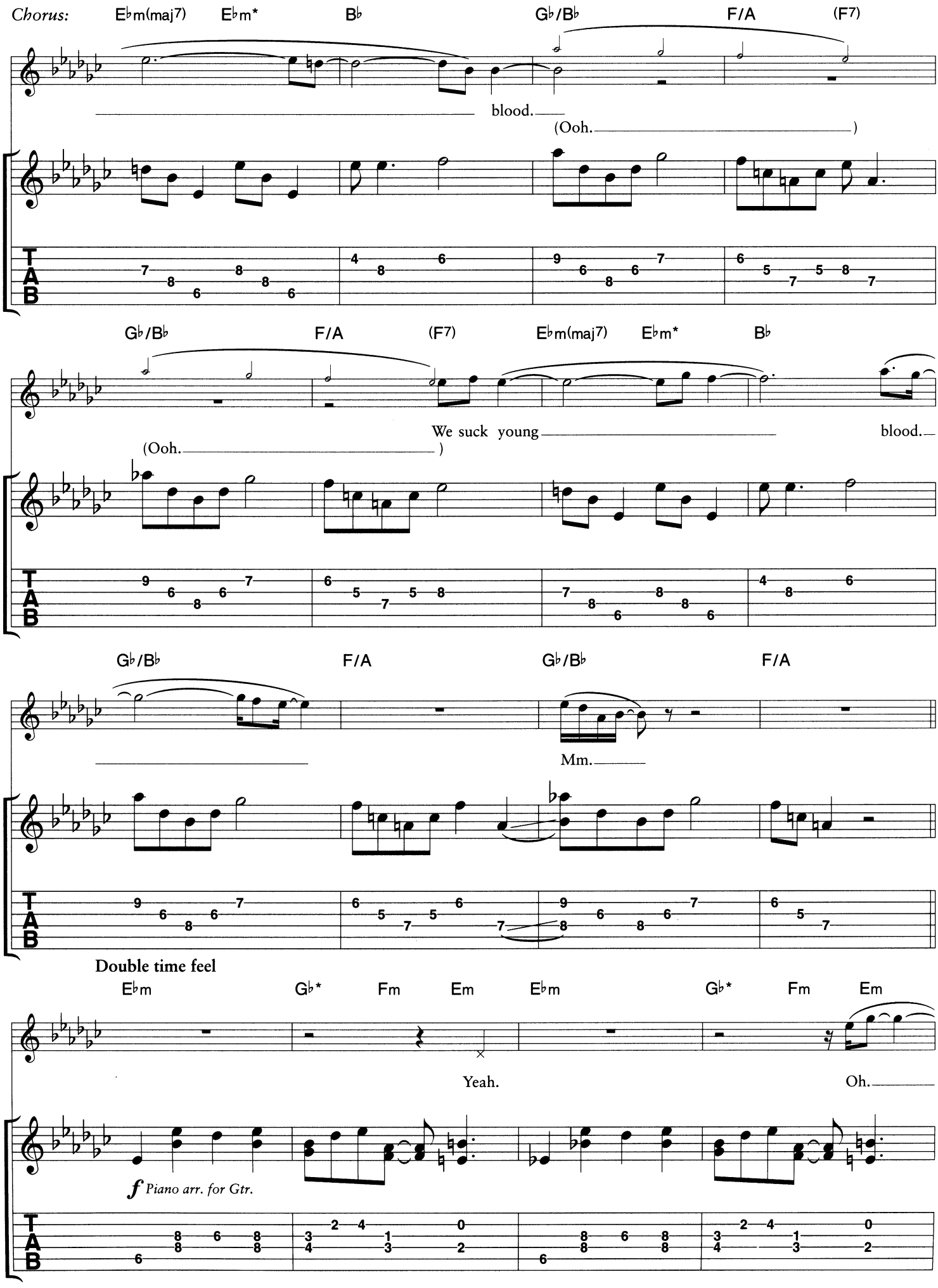
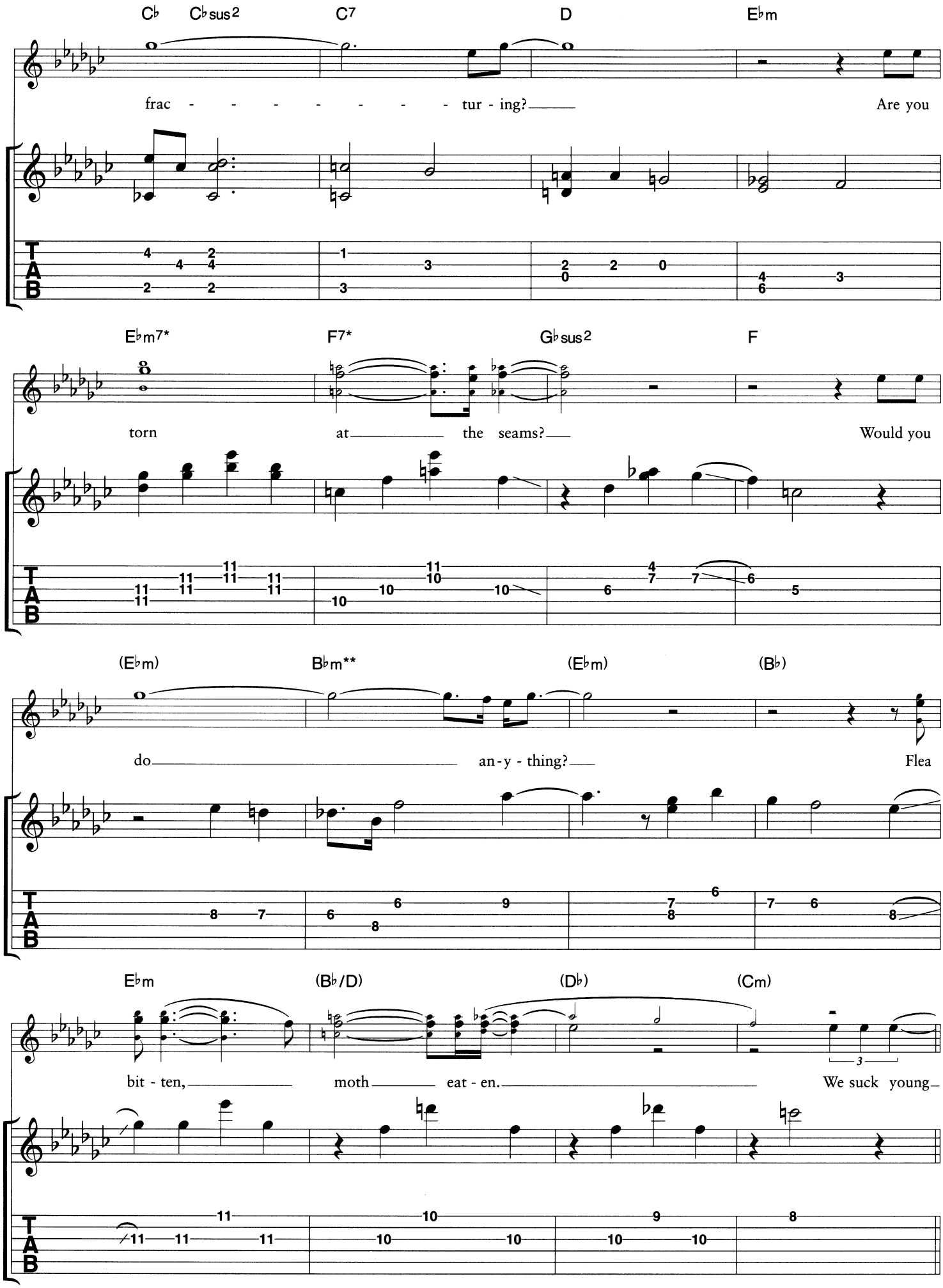
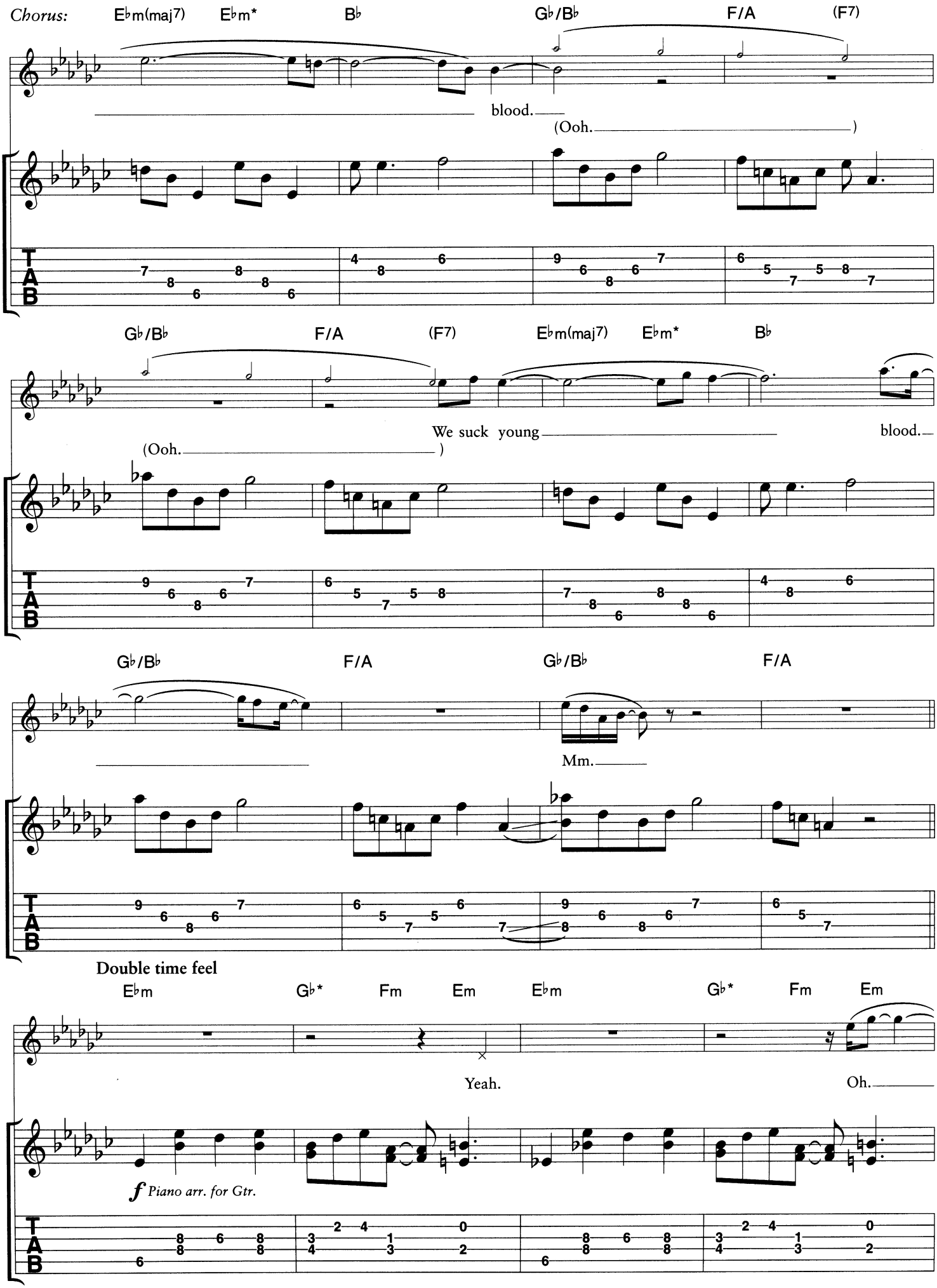
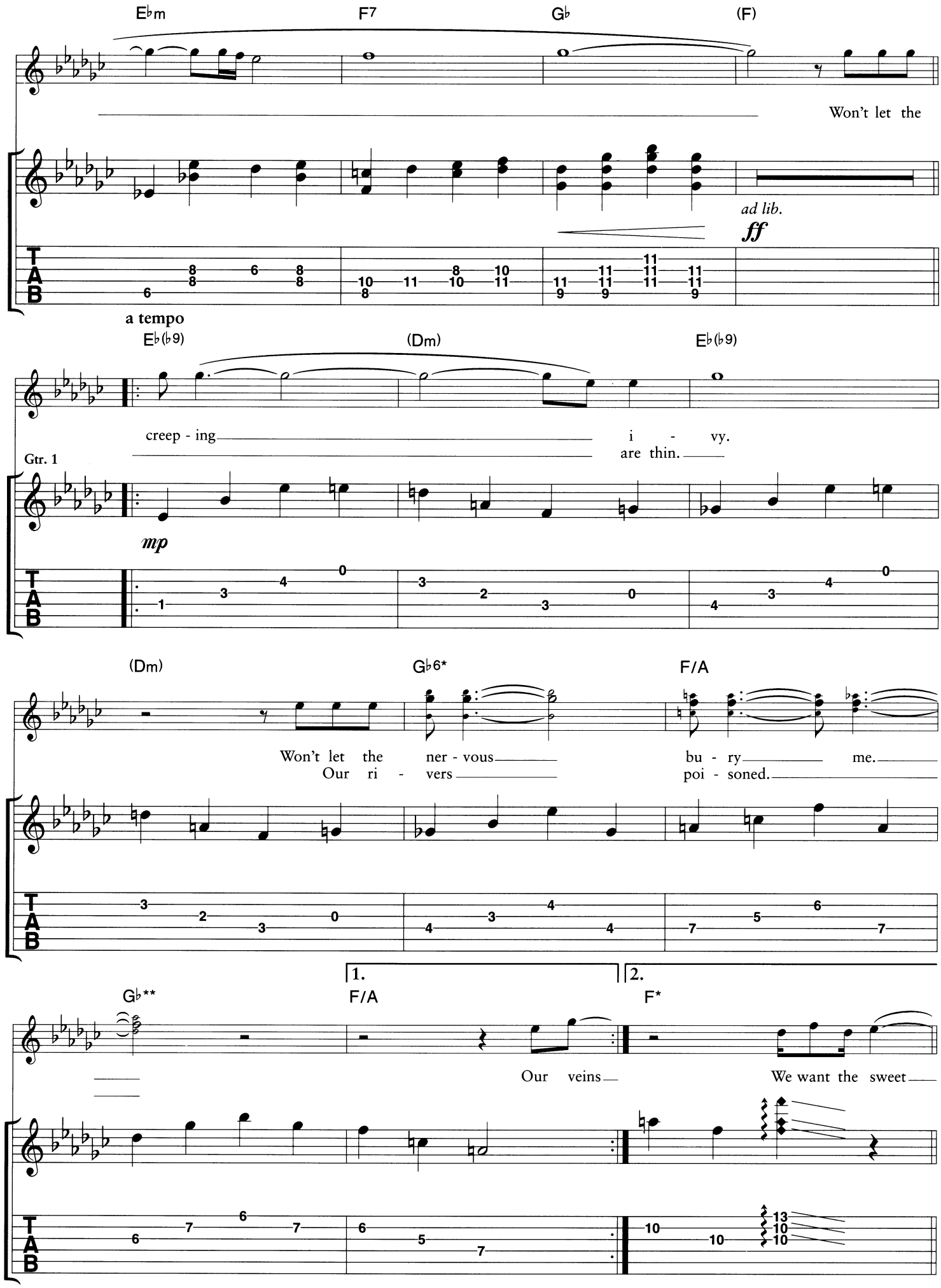
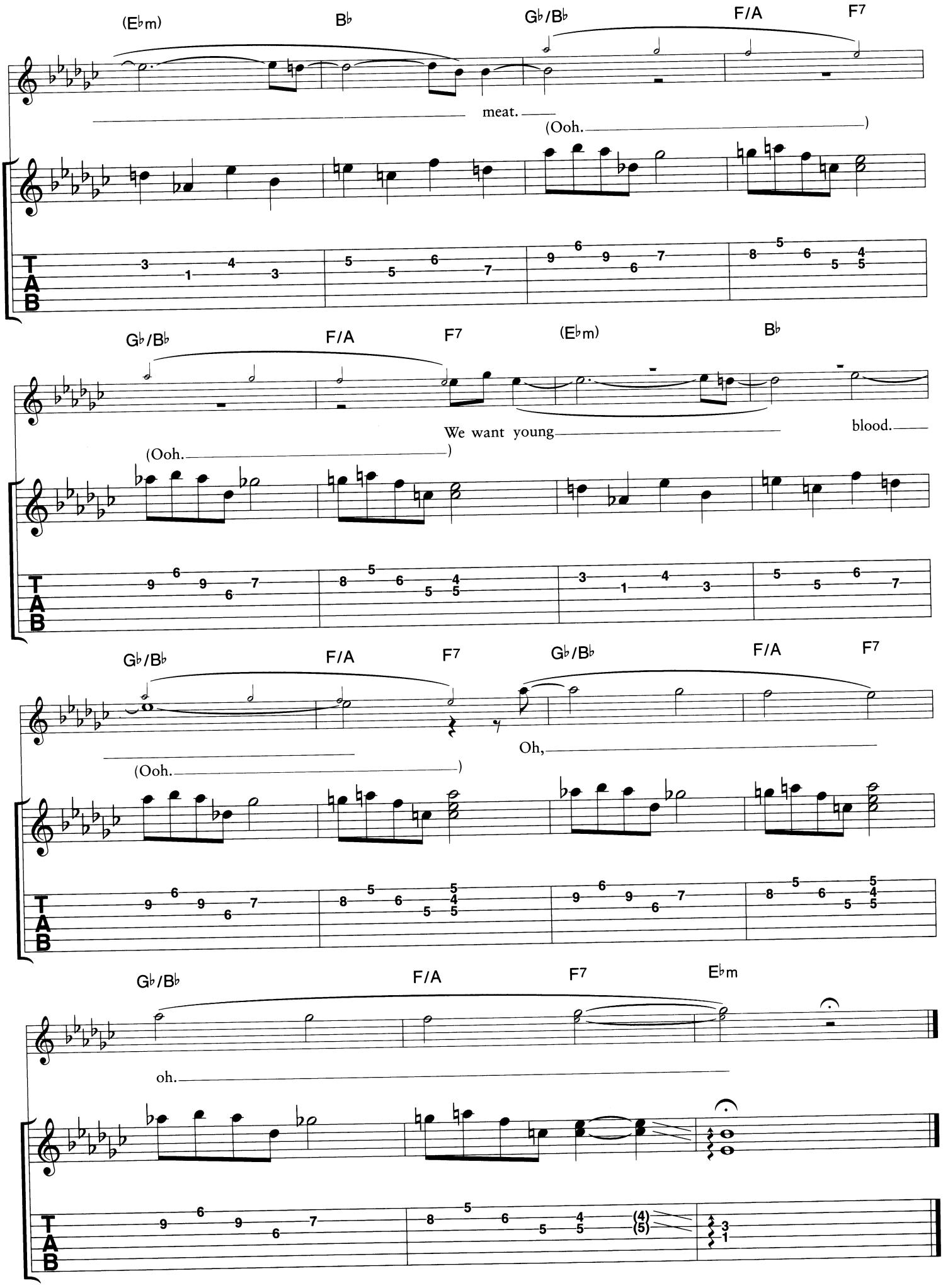
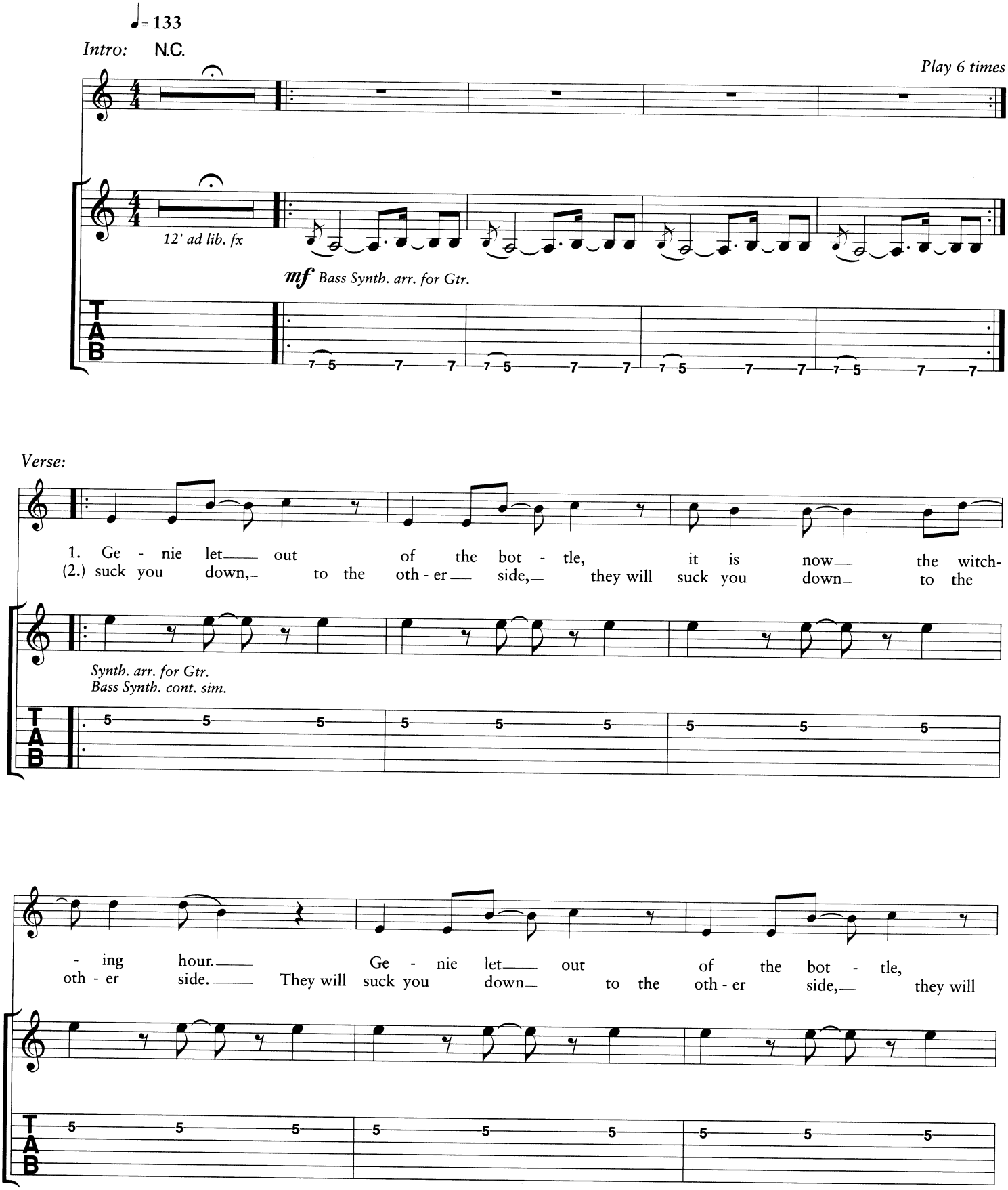

B♭m(maj7) B♭maj7 E♭m E♭m7 F/C F7/C
Are you beg - ging for a break?
Are you strung out by the wrists?
1. 2.
B♭m** G♭add9 G♭ F F7 F F7
Are you We want the young
Chorus: E♭m(maj7) E♭m* B♭ G♭/B♭
blood.
(Ooh.
Elec. Gtr. 1
F/A (F7) G♭/B♭ F/A (F7)
Are you
)
(Ooh.
)

C♭ C♭sus2 C7 D E♭m
frac - - - - - - - - tur - ing?
Are you
E♭m7* F7* G♭sus2 F
torn at the seams?
Would you
(E♭m) B♭m** (E♭m) (B♭)
do an - y - thing?
Flea
E♭m (B♭/D) (D♭) (Cm)
bit - ten, moth eat - en.
We suck young
T
A
B

Chorus:
E♭m(maj7)
E♭m*
B♭
G♭/B♭
F/A
(F7)
blood.
(Ooh.
)
G♭/B♭
F/A
(F7)
E♭m(maj7)
E♭m*
B♭
We suck young
blood.
(Ooh.
)
G♭/B♭
F/A
G♭/B♭
F/A
Mm.
Double time feel
E♭m
G♭*
Fm
Em
E♭m
G♭*
Fm
Em
Yeah.
Oh.
f Piano arr. for Gtr.
T
A
B

C♭ C♭sus2 C7 D E♭m
frac - - - - - - - - tur - ing? Are you
E♭m7* F7* G♭sus2 F
torn at the seams? Would you
(E♭m) B♭m** (E♭m) (B♭)
do an - y - thing? Flea
E♭m (B♭/D) (D♭) (Cm)
bit - ten, moth eat - en. We suck young
T
A
B

Chorus:
E♭m(maj7)
E♭m*
B♭
G♭/B♭
F/A
(F7)
blood.
(Ooh.
)
G♭/B♭
F/A
(F7)
E♭m(maj7)
E♭m*
B♭
We suck young
blood.
(Ooh.
)
G♭/B♭
F/A
G♭/B♭
F/A
Mm.
Double time feel
E♭m
G♭*
Fm
Em
E♭m
G♭*
Fm
Em
Yeah.
Oh.
f Piano arr. for Gtr.
T
A
B

E♭m
F7
G♭
(F)
Won't let the
ad lib.
ff
a tempo
E♭(♭9)
(Dm)
E♭(♭9)
creep - ing
i - vy.
are thin.
Gtr. 1
mp
(Dm)
G♭6*
F/A
Won't let the
ner - vous
Our ri - vers
bu - ry
me.
poi - soned.
1.
2.
G♭**
F/A
F*
Our veins
We want the sweet
T
A
B

(E♭m)
B♭
G♭/B♭
F/A
F7
meat.
(Ooh.
)
G♭/B♭
F/A
F7
(E♭m)
B♭
We want young
blood.
(Ooh.
)
G♭/B♭
F/A
F7
G♭/B♭
F/A
F7
Oh,
(Ooh.
)
G♭/B♭
F/A
F7
E♭m
oh.
T
A
B

The Gloaming. *(Softly Open our Mouths in the Cold.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

♩= 133
Intro: N.C.
Play 6 times
12' ad lib. fx
mf Bass Synth. arr. for Gtr.
Verse:
1. Ge - nie let out of the bot - tle, it is now the witch-
(2.) suck you down, to the oth - er side, they will suck you down to the
Synth. arr. for Gtr.
Bass Synth. cont. sim.
- ing hour. Ge - nie let out of the bot - tle,
oth - er side. They will suck you down to the oth - er side, they will

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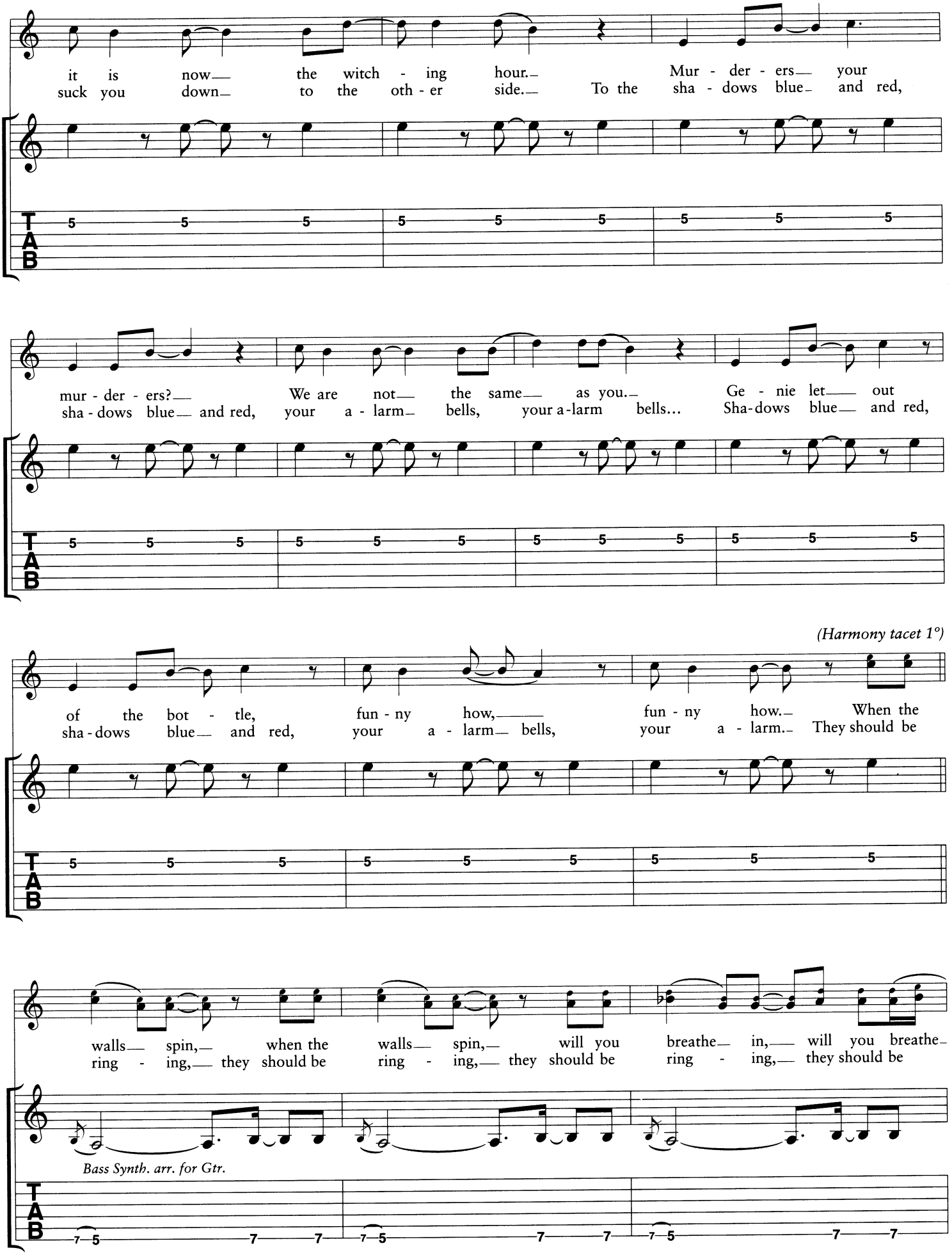
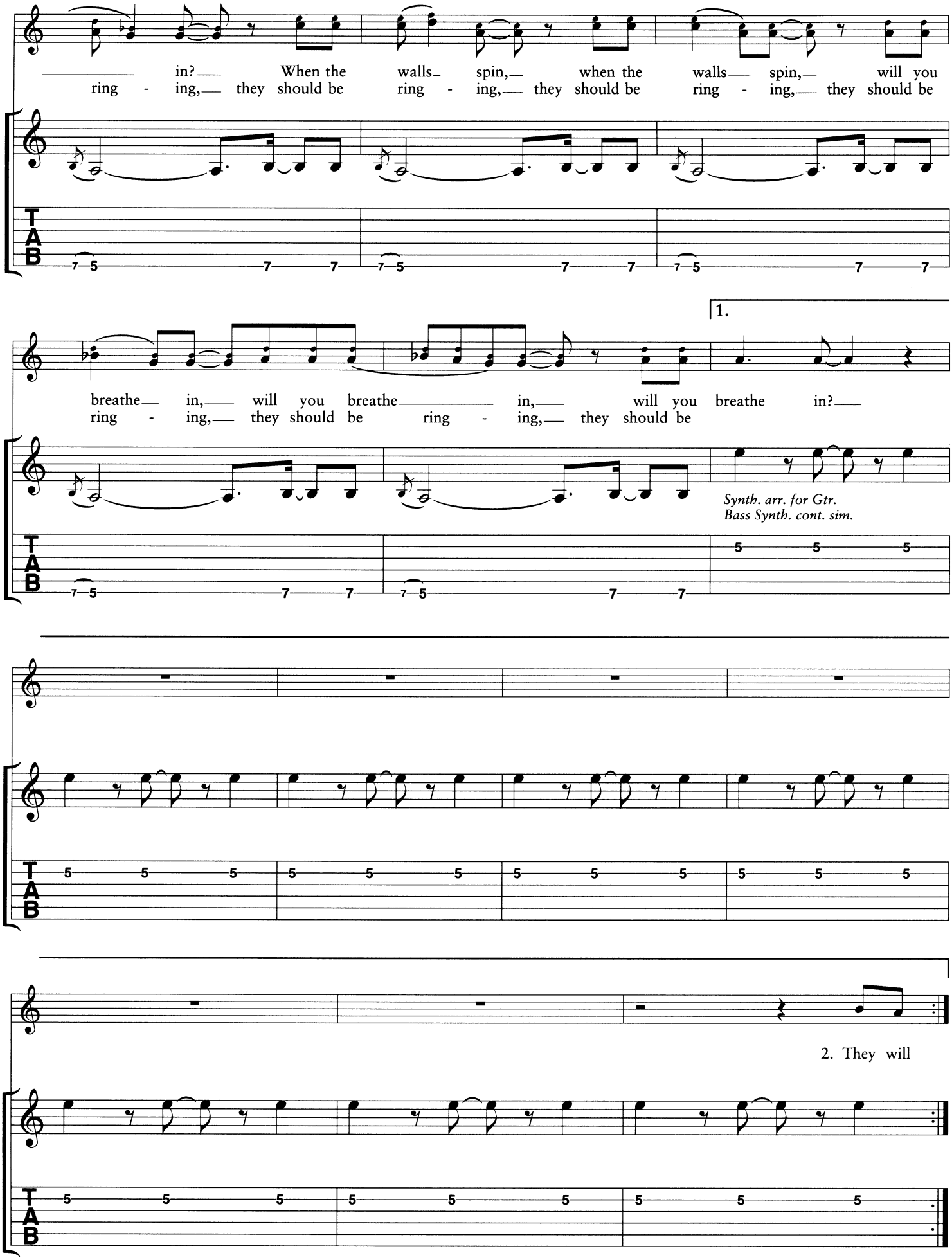
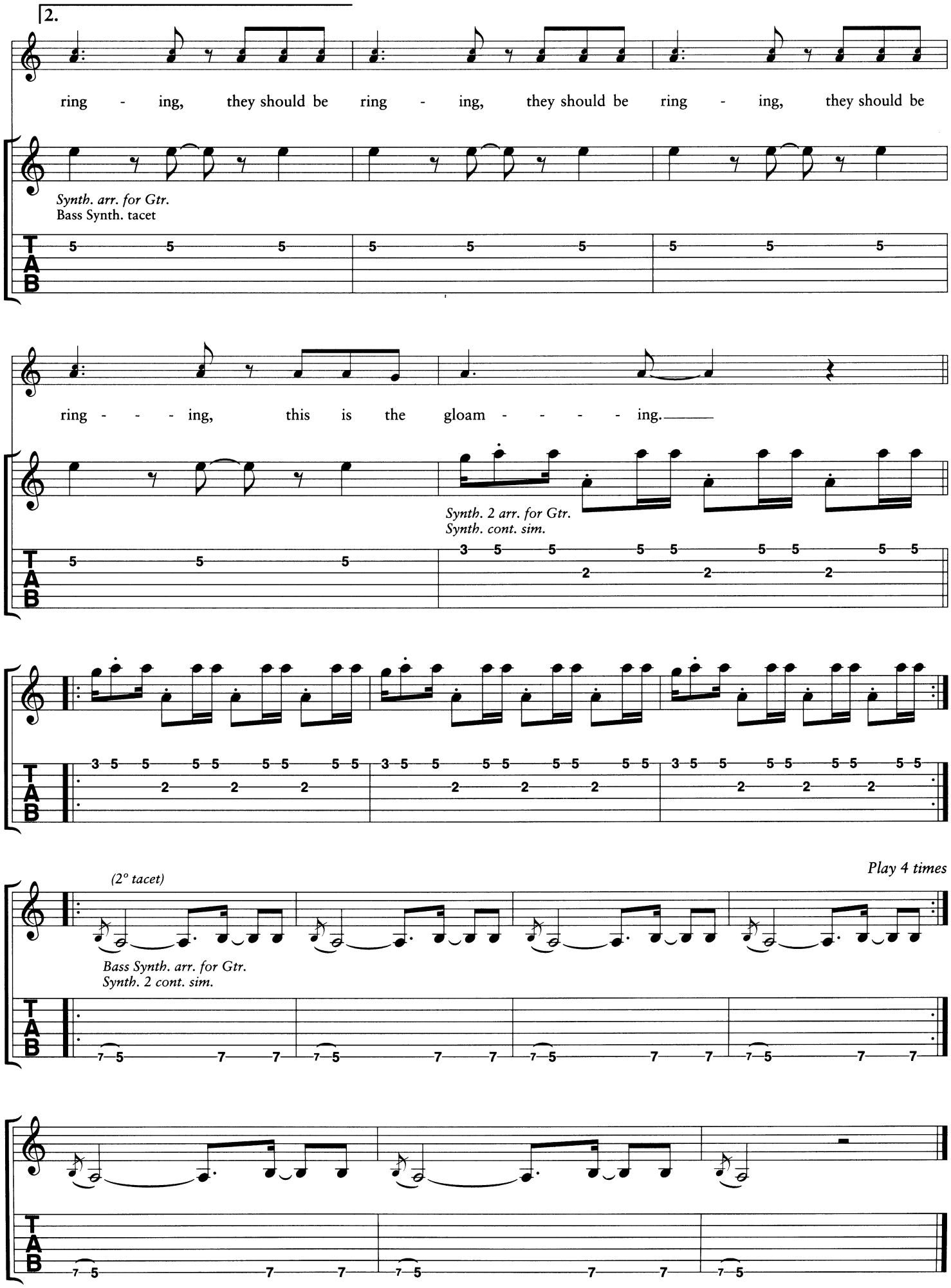
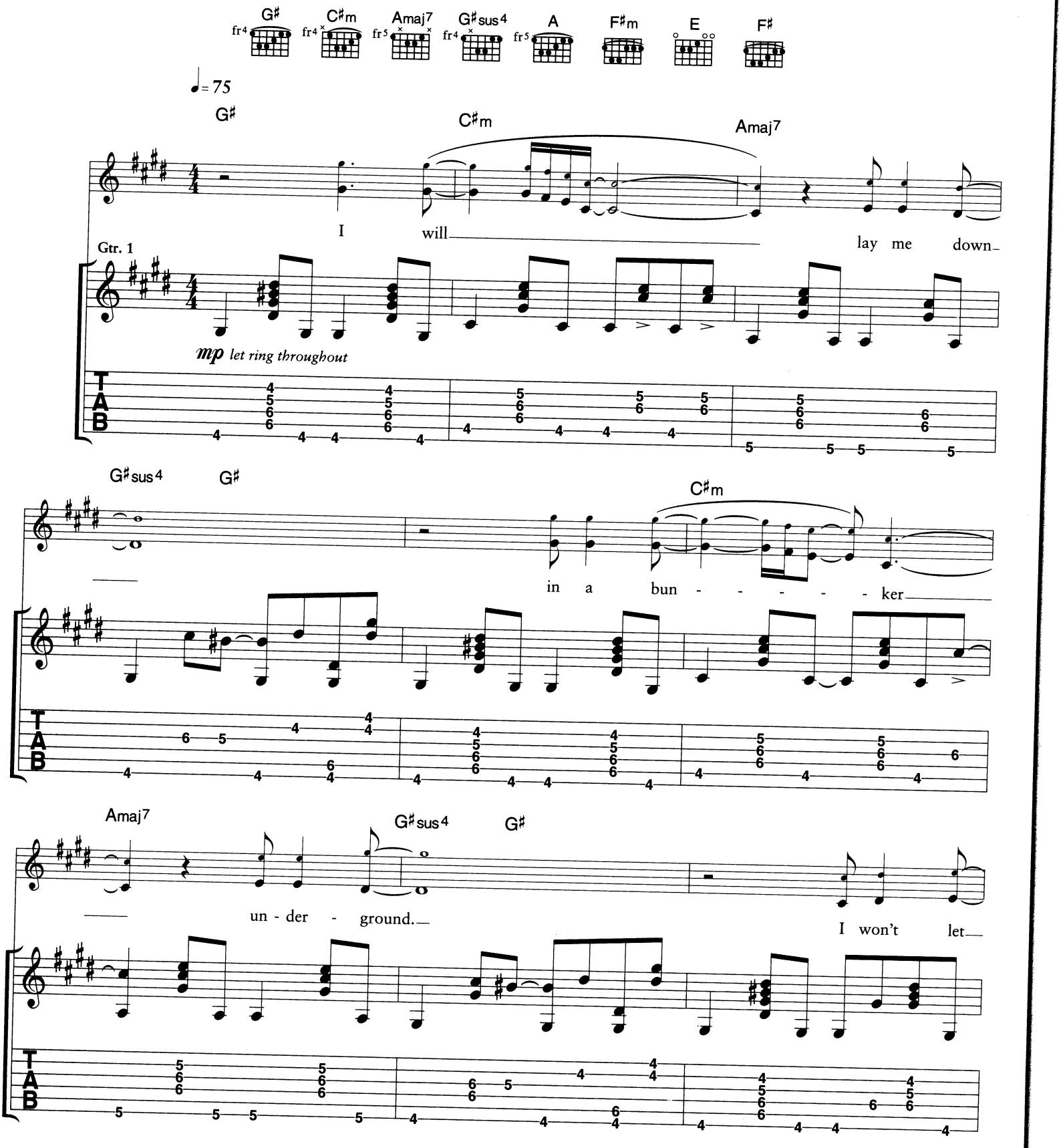

it is now the witch - ing hour. Mur - der - ers your
suck you down to the oth - er side. To the sha - dows blue and red,
mur - der - ers? We are not the same as you. Ge - nie let out
sha - dows blue and red, your a - larm bells, your a-larm bells... Sha-dows blue and red,
(Harmony tacet 1°)
of the bot - tle, fun - ny how, fun - ny how. When the
sha - dows blue and red, your a - larm bells, your a - larm. They should be
walls spin, when the walls spin, will you breathe in, will you breathe
ring - ing, they should be ring - ing, they should be ring - ing, they should be
Bass Synth. arr. for Gtr.
T
A
B

in? When the walls spin, when the walls spin, will you
ring - ing, they should be ring - ing, they should be ring - ing, they should be
breathe in, will you breathe in, will you breathe in?
ring - ing, they should be ring - ing, they should be
1.
Synth. arr. for Gtr.
Bass Synth. cont. sim.
2. They will
T
A
B

2.
ring - ing, they should be ring - ing, they should be ring - ing, they should be
Synth. arr. for Gtr.
Bass Synth. tacet
ring - - - ing, this is the gloam - - - - ing.
Synth. 2 arr. for Gtr.
Synth. cont. sim.
(2° tacet)
Play 4 times
Bass Synth. arr. for Gtr.
Synth. 2 cont. sim.

I will. *(No man's Land.)*

Words and Music by Thomas Yorke, Colin Greenwood, Edward O'Brien, Philip Selway and Jonathan Greenwood

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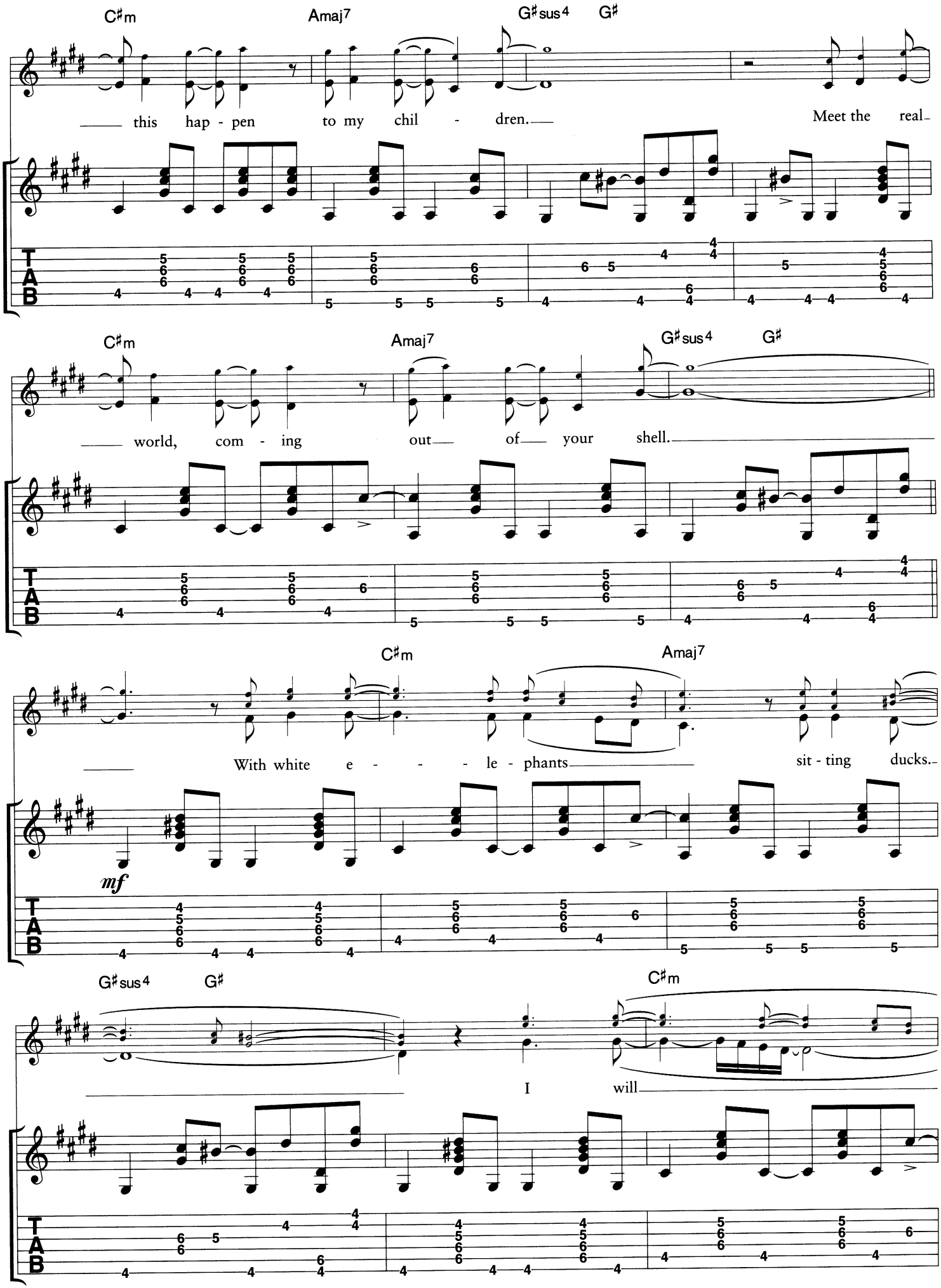
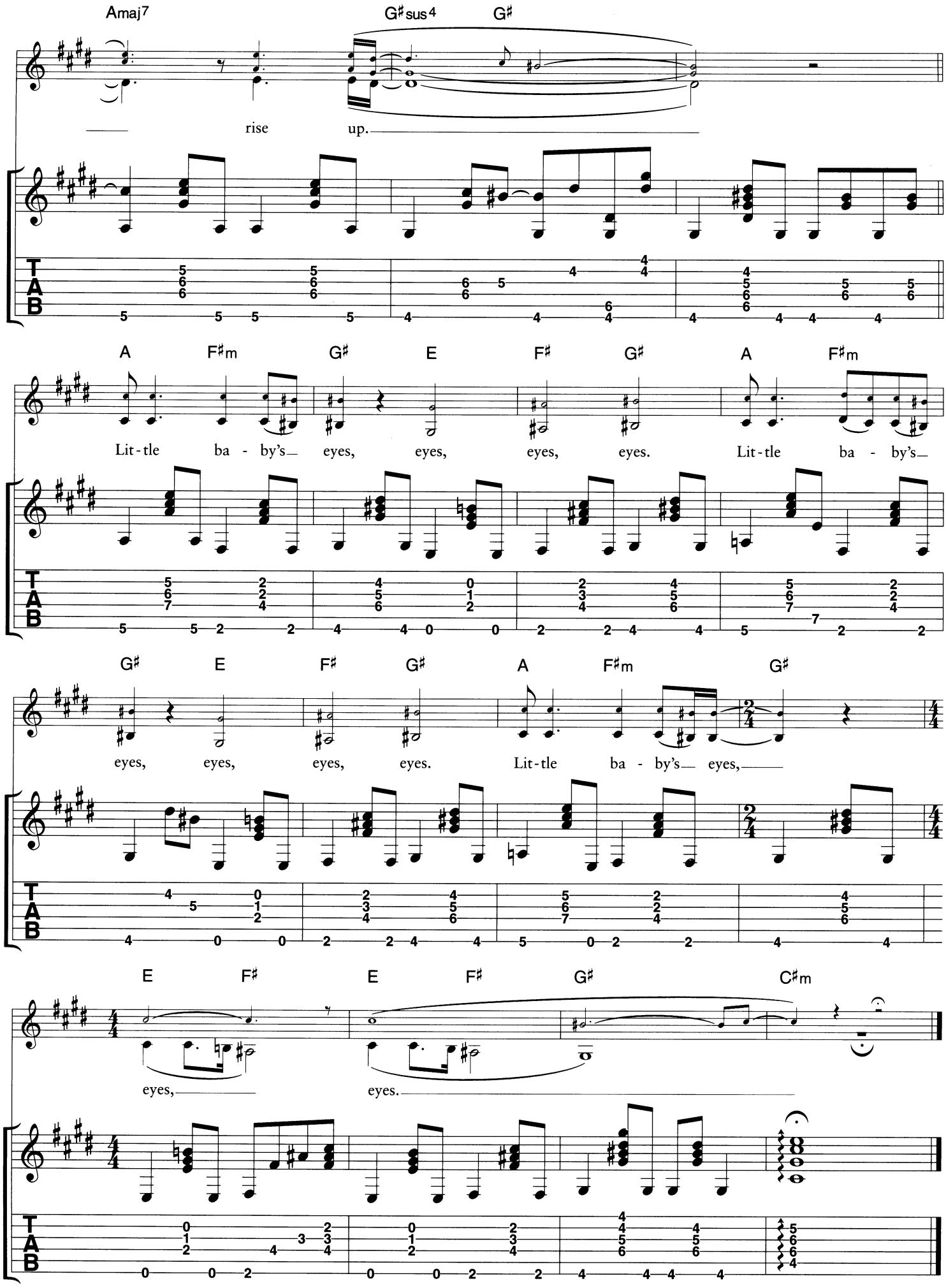
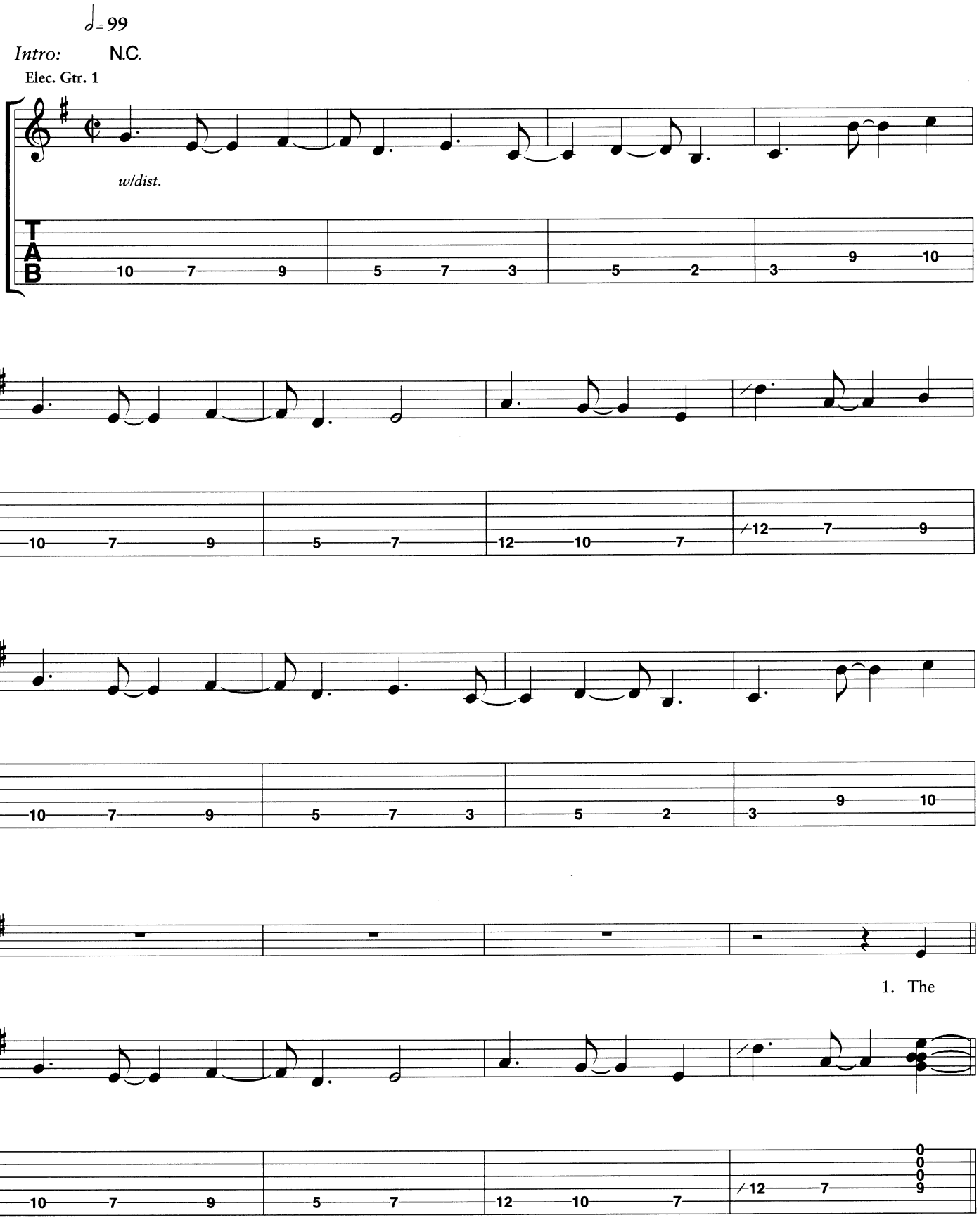

C♯m
Amaj7
G♯sus4
G♯
this hap - pen to my chil - dren.
Meet the real-
C♯m
Amaj7
G♯sus4
G♯
world, com - ing out of your shell.
C♯m
Amaj7
With white e - - - le - phants
sit - ting ducks.
mf
G♯sus4
G♯
C♯m
I will
T
A
B

Amaj7
G♯sus4
G♯
rise up.
A
F♯m
G♯
E
F♯
G♯
A
F♯m
Lit-tle ba - by's eyes, eyes, eyes, eyes. Lit-tle ba - by's
G♯
E
F♯
G♯
A
F♯m
G♯
eyes, eyes, eyes, eyes. Lit-tle ba - by's eyes,
E
F♯
E
F♯
G♯
C♯m
eyes,
eyes.
TAB

Myxomatosis. *(Judge, Jury & Executioner.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

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Verse: 𝄋

(1.) mon - grel cat came home,
2. I sat in the cup - board, and

(Verse 3 see block lyric)

2° ad lib. sim.

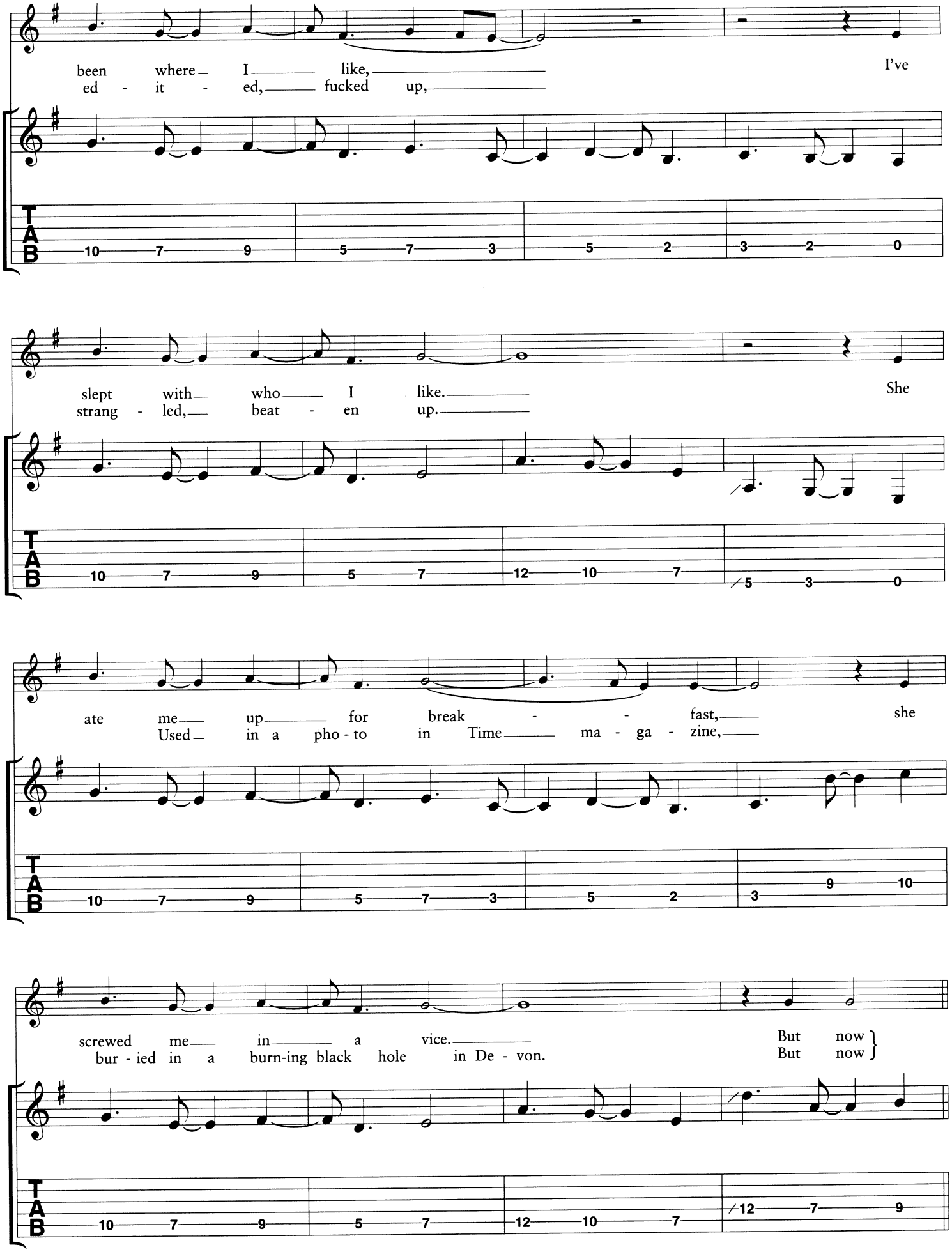
hold - ing half a head.
wrote it down real neat.

They were Pro -

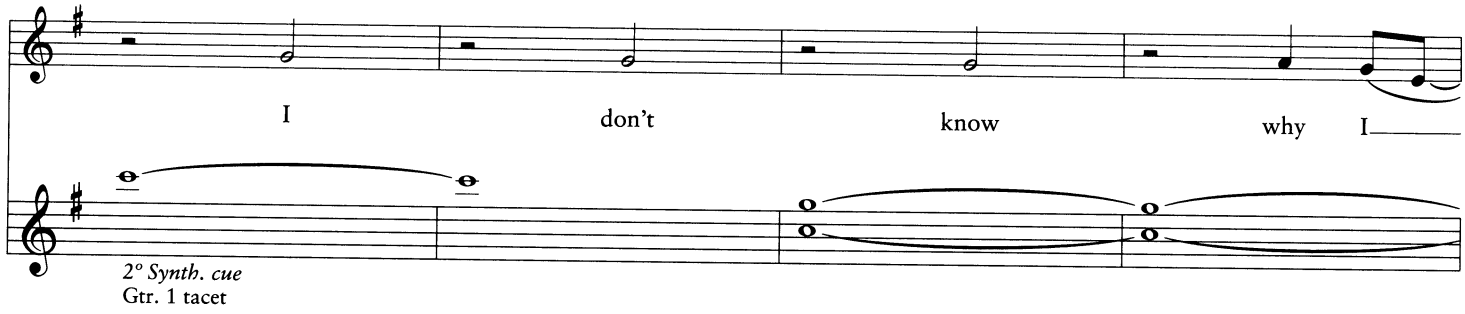
-ceed - ed to show it all,
cheer - ing and wav - ing,

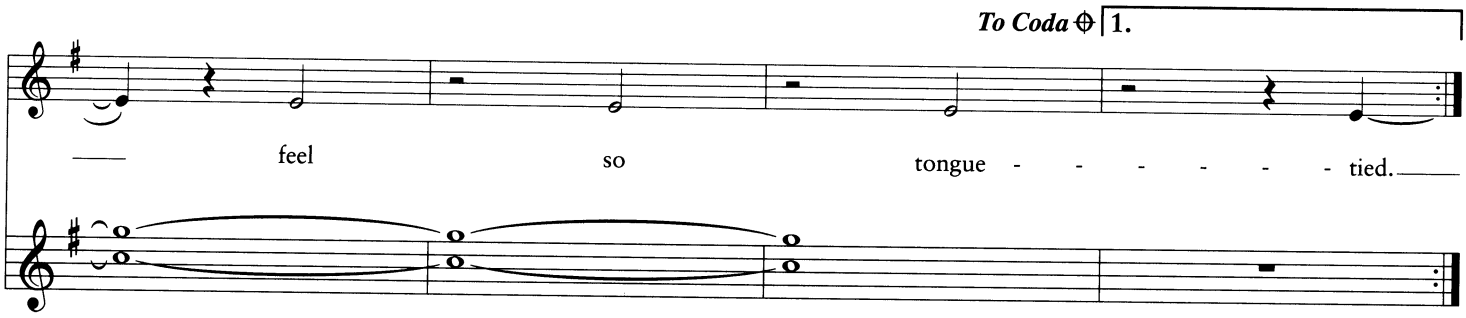
cheer - ing and wav - ing, to

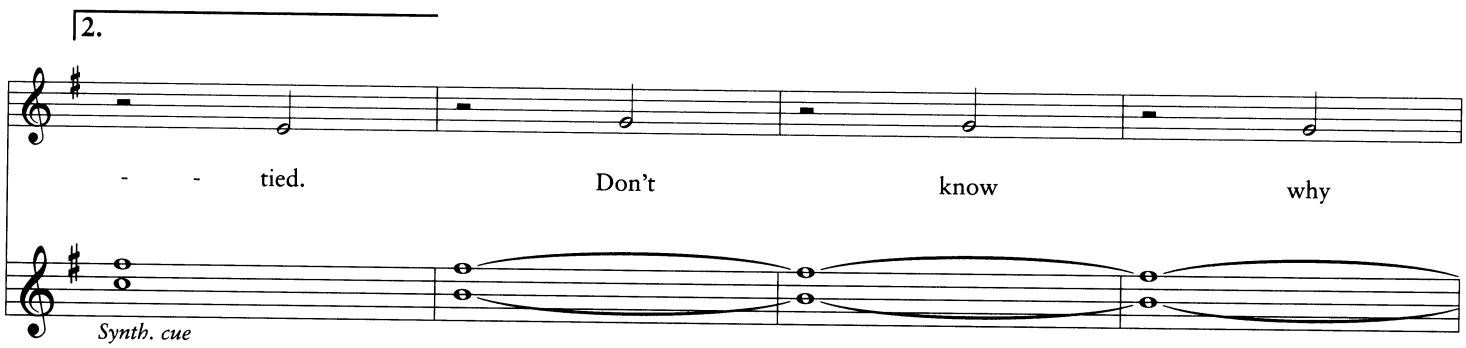
all his new found friends.
twitch - ing and sa - li - vat - ing like with myx - o - ma - to - sis.

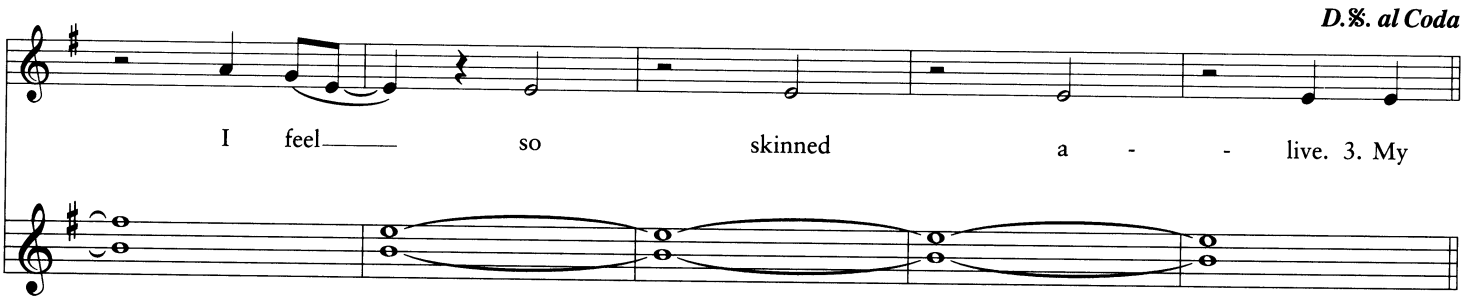
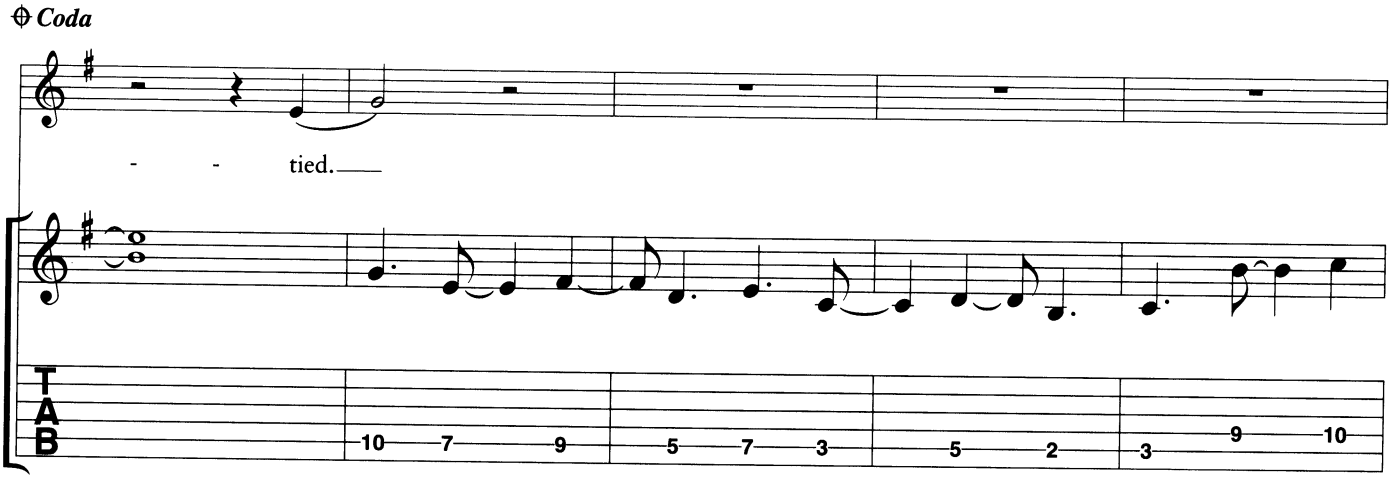
He said, I've
It got

been where I like, I've
ed - it - ed, fucked up,
slept with who I like. She
strang - led, beat - en up.
ate me up for break - - fast, she
Used in a pho - to in Time ma - ga - zine,
screwed me in a vice.
bur - ied in a burn-ing black hole in De - von.
But now
But now
T
A
B

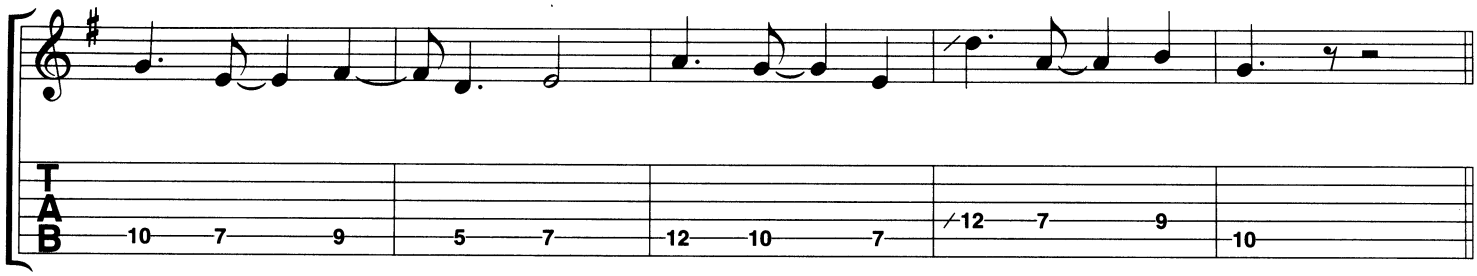
Chorus:

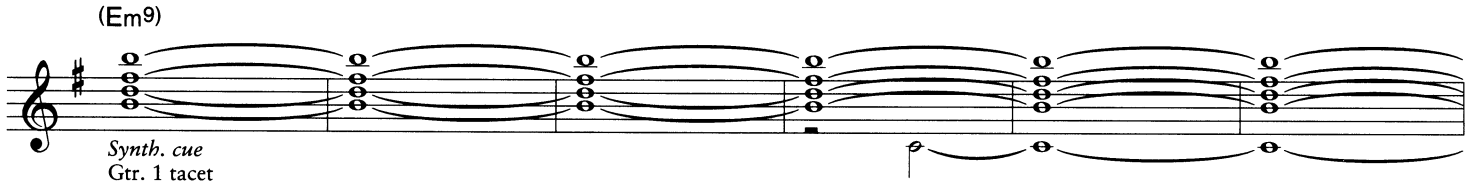

I don't know why I
2° Synth. cue
Gtr. 1 tacet

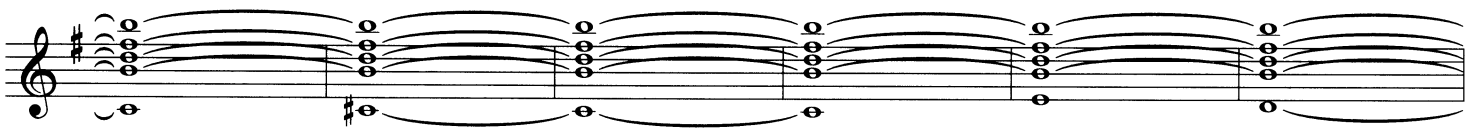

To Coda
1.
feel so tongue - - - - - - tied.

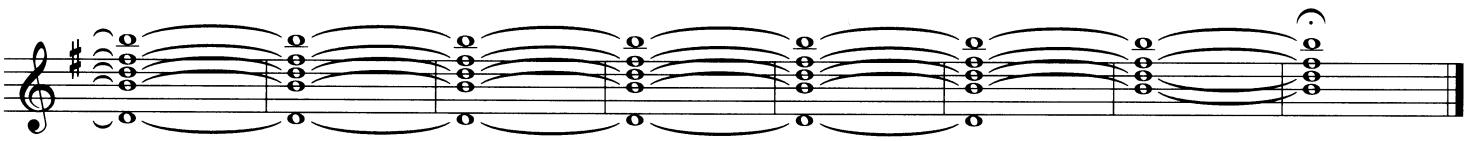

2.
- - tied. Don't know why
Synth. cue


D.S. al Coda
I feel so skinned a - - live. 3. My

Coda
- - tied.
TAB
10 7 9 5 7 3 5 2 3 9 10









Verse 3:
My thoughts are misguided and a little naïve
I twitch and I salivate like with myxomatosis.
You should put me in a home
Or you should put me down.

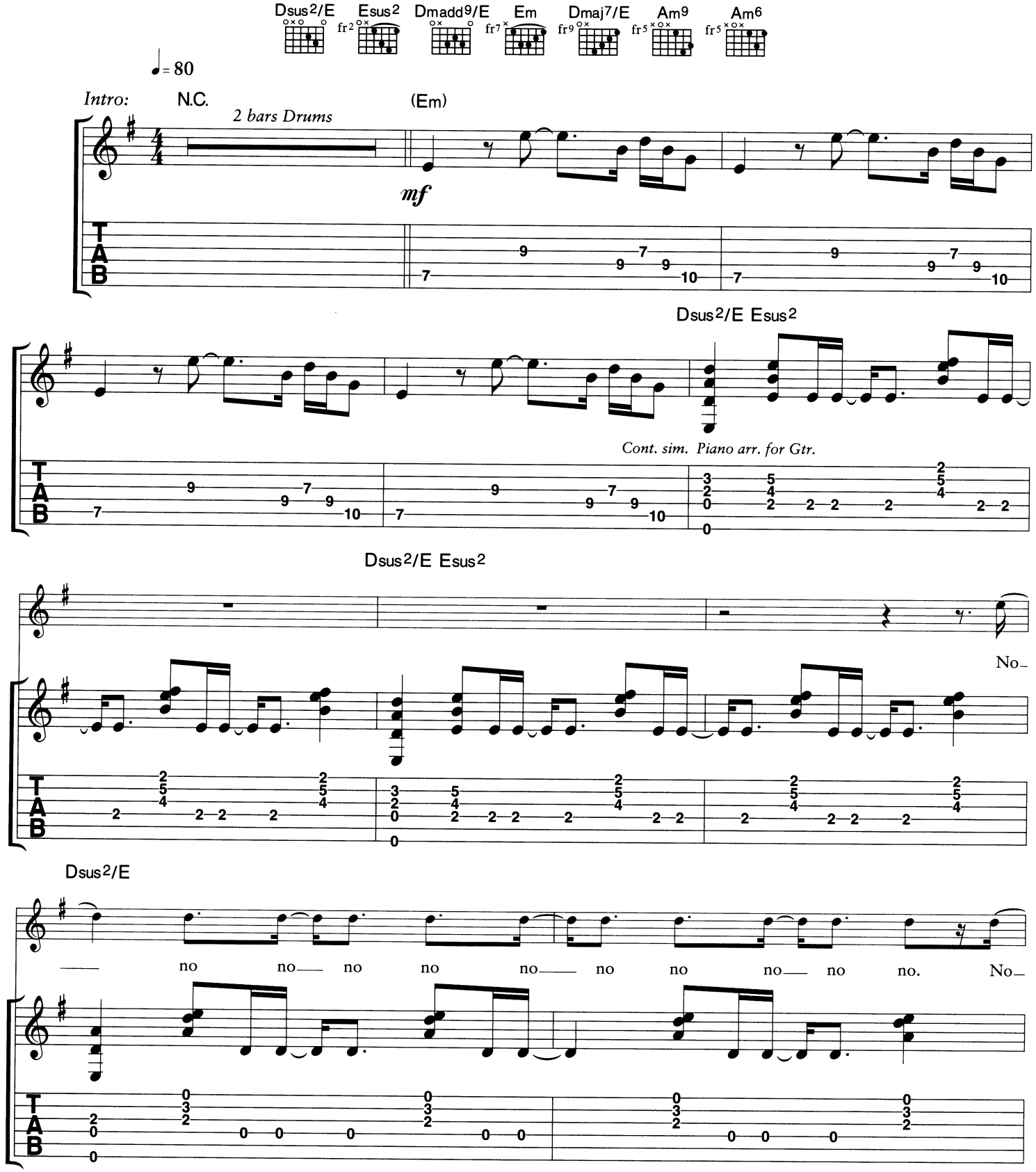
I got myxomatosis
I got myxomatosis.

Yeah, no one likes a smartass but we all like stars
That wasn't my intention
I did it for a reason
It must have got mixed up
Strangled, beaten up.

I got myxomatosis
I got myxomatosis.

And now I don't know why *(etc.)*

A Punchup at a Wedding. *(No no no no no no no no.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

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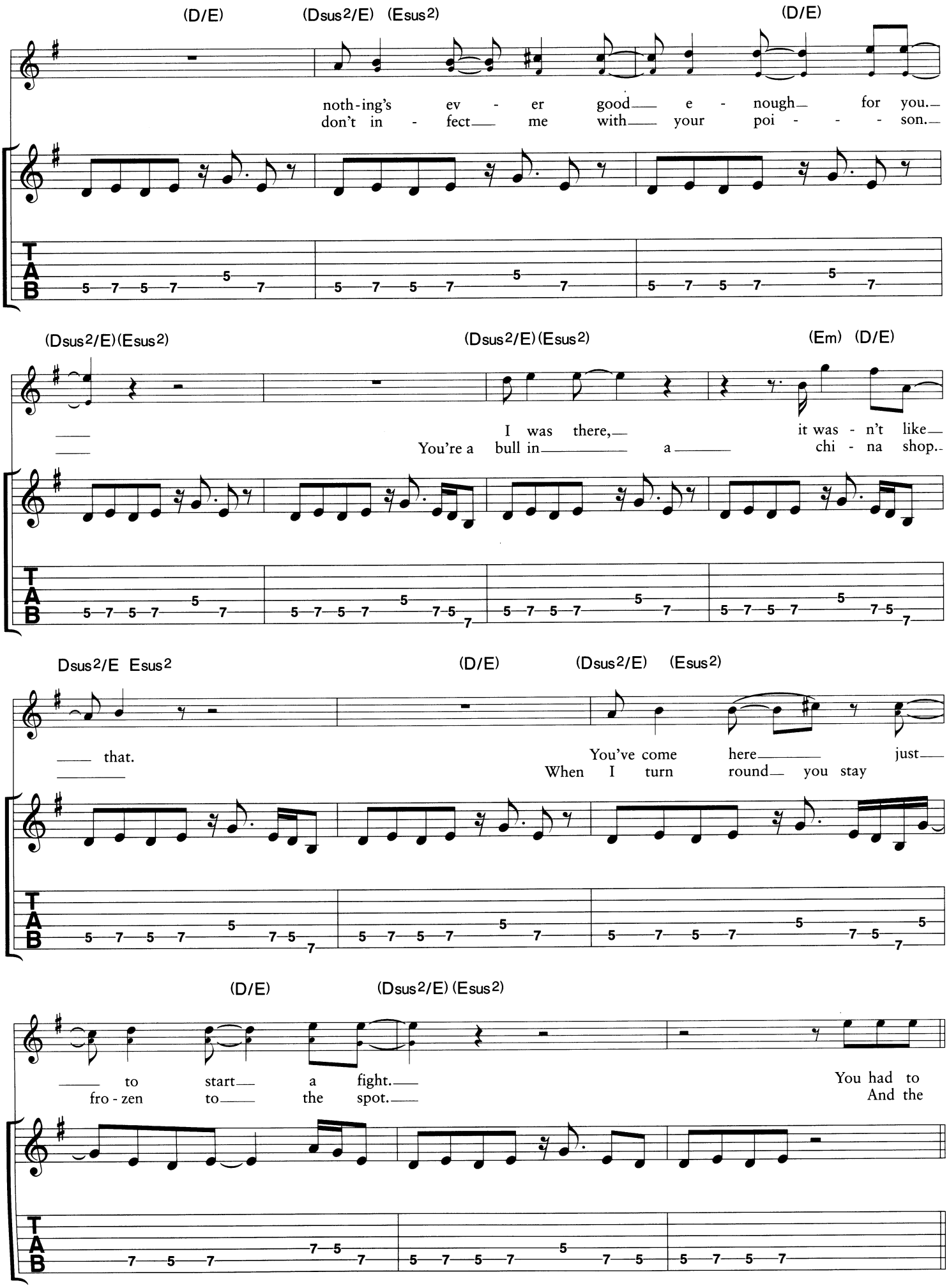
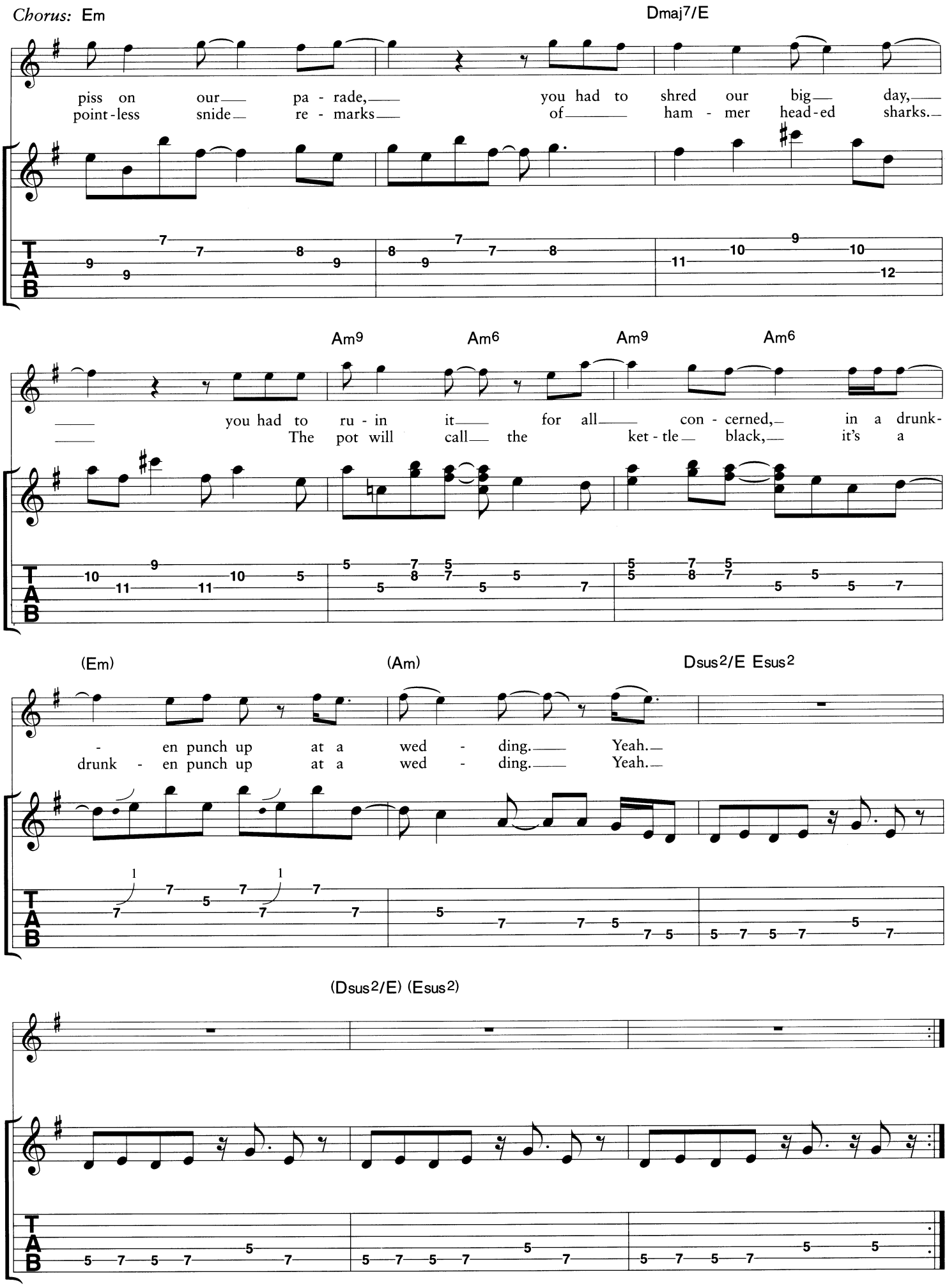
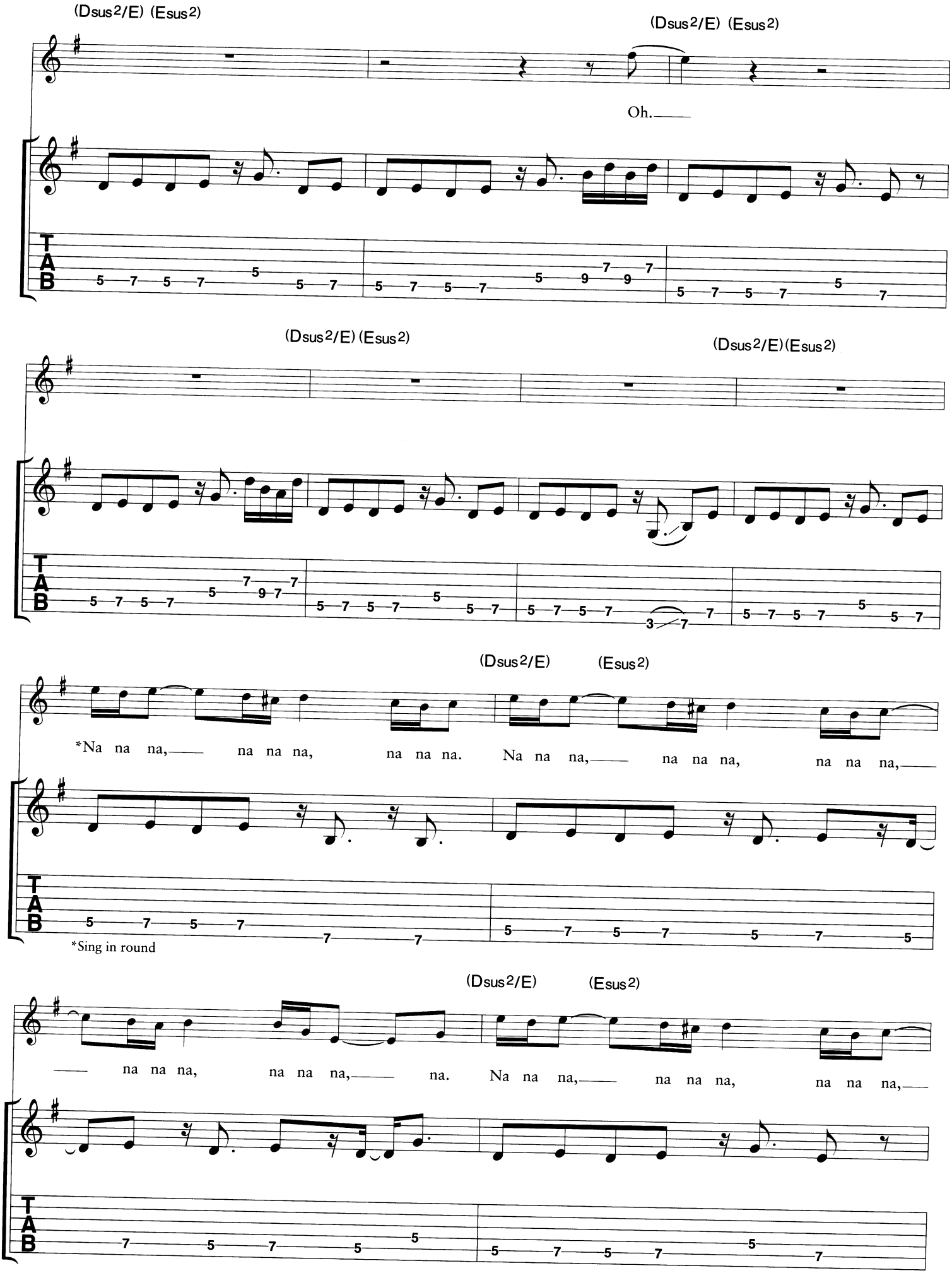
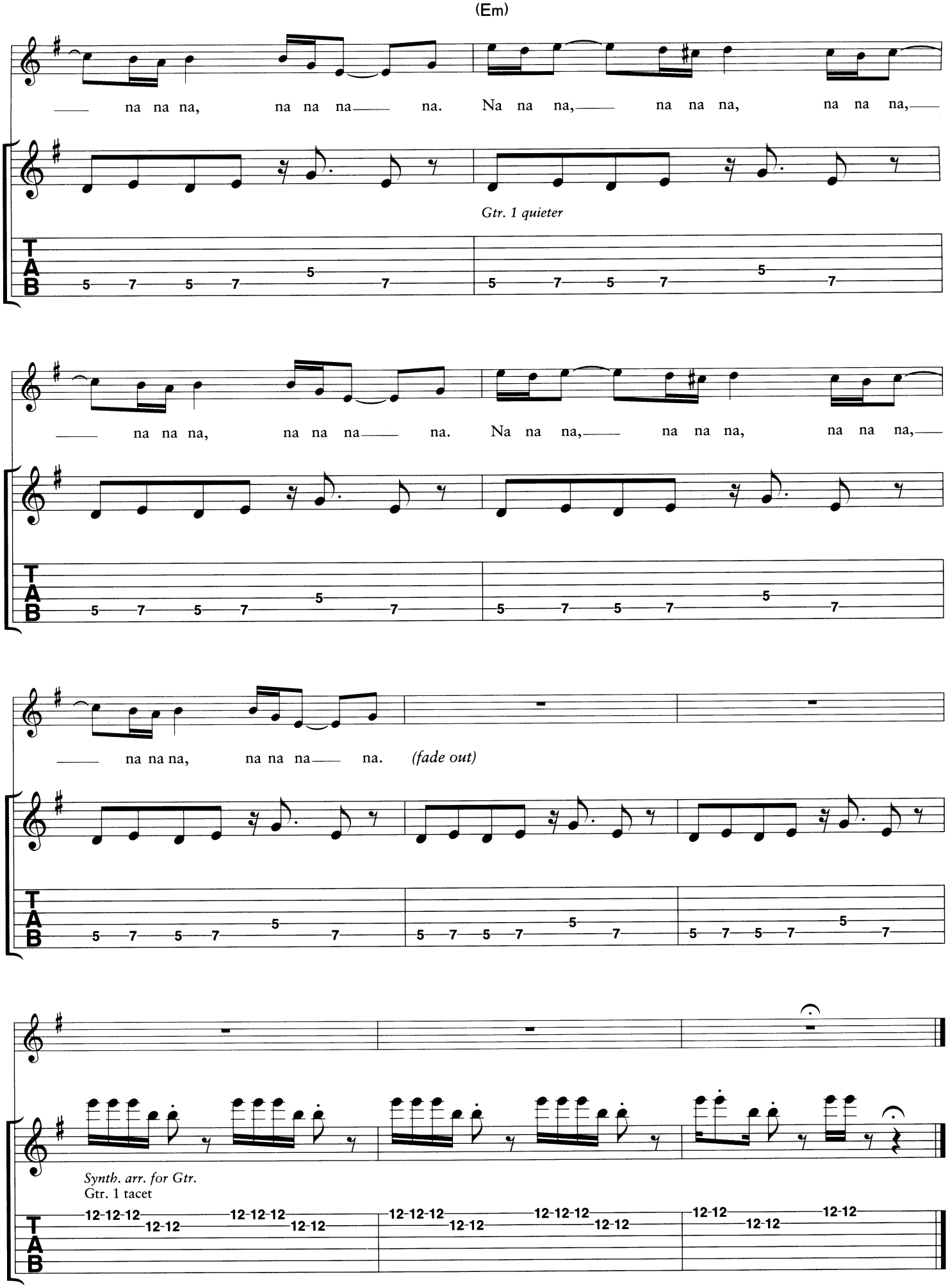
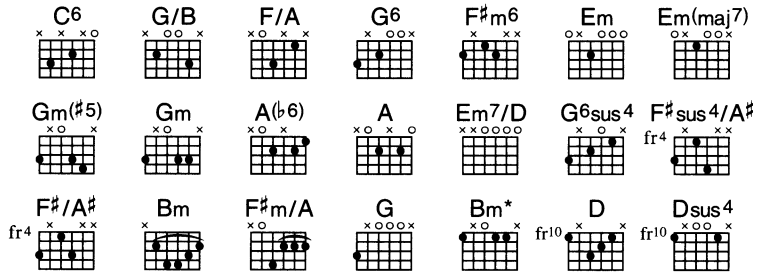

(D/E)
(Dsus2/E) (Esus2)
(D/E)
noth-ing's ev - er good e - nough for you.
don't in - fect me with your poi - - - son.
(Dsus2/E)(Esus2)
(Dsus2/E)(Esus2)
(Em) (D/E)
I was there, it was - n't like
You're a bull in a chi - na shop.
Dsus2/E Esus2
(D/E)
(Dsus2/E) (Esus2)
that.
You've come here just
When I turn round you stay
(D/E)
(Dsus2/E) (Esus2)
to start a fight.
fro - zen to the spot.
You had to
And the
T
A
B

Chorus: Em
Dmaj7/E
piss on our pa - rade, you had to shred our big day,
point-less snide re - marks of ham - mer head-ed sharks.
Am9 Am6 Am9 Am6
you had to ru - in it for all con - cerned, in a drunk-
The pot will call the ket - tle black, it's a
(Em) (Am) Dsus2/E Esus2
- en punch up at a wed - ding. Yeah.
drunk - en punch up at a wed - ding. Yeah.
(Dsus2/E) (Esus2)
T
A
B

(Dsus2/E) (Esus2)
(Dsus2/E) (Esus2)
Oh.
(Dsus2/E) (Esus2)
(Dsus2/E)(Esus2)
(Dsus2/E)
(Esus2)
*Na na na, na na na, na na na. Na na na, na na na, na na na,
*Sing in round
(Dsus2/E)
(Esus2)
na na na, na na na, na. Na na na, na na na, na na na,
T
A
B

(Em)
na na na, na na na na. Na na na, na na na, na na na,
Gtr. 1 quieter
T
A
B
5 7 5 7 5 7
na na na, na na na na. Na na na, na na na, na na na,
T
A
B
5 7 5 7 5 7
na na na, na na na na. (fade out)
T
A
B
5 7 5 7 5 7
Synth. arr. for Gtr.
Gtr. 1 tacet
T
A
B
12-12-12 12-12 12-12-12 12-12
12-12-12 12-12 12-12-12 12-12
12-12 12-12 12-12

Scatterbrain. *(As Dead as Leaves.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

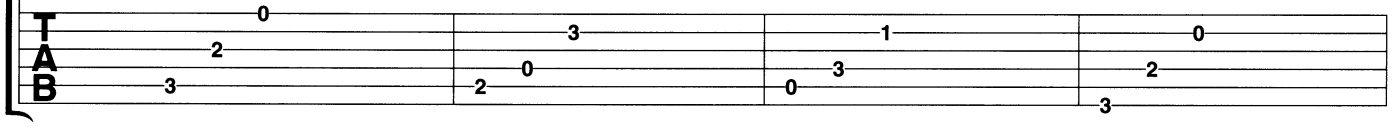


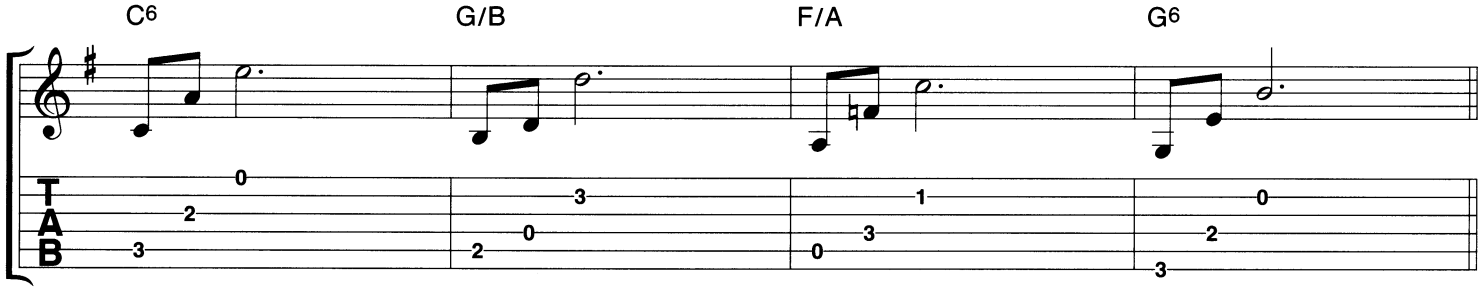
♩= 126

Intro: C6 G/B F/A G6

Elec. Gtr. 1

mf *let ring throughout*

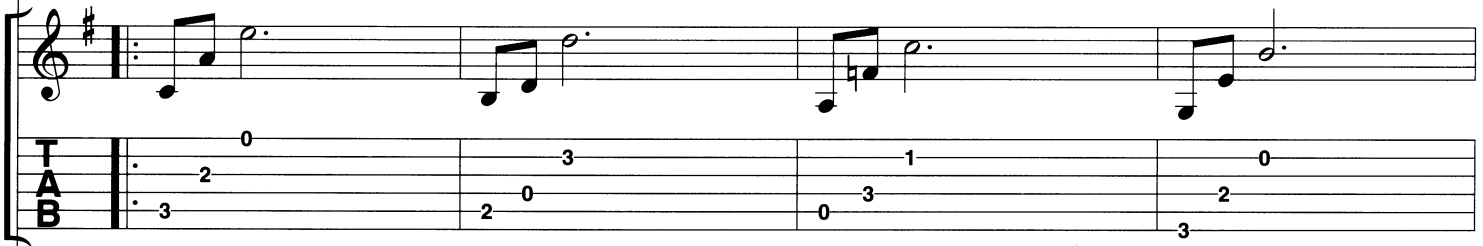




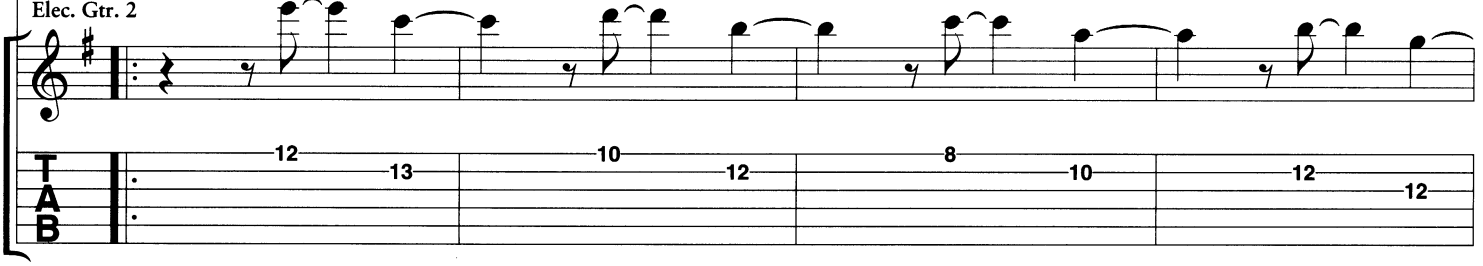
Verse: C5 G/B F/A G6

1. I'm walk - ing out
2. Yes - ter - day's head - - lines

Gtr. 1



Elec. Gtr. 2



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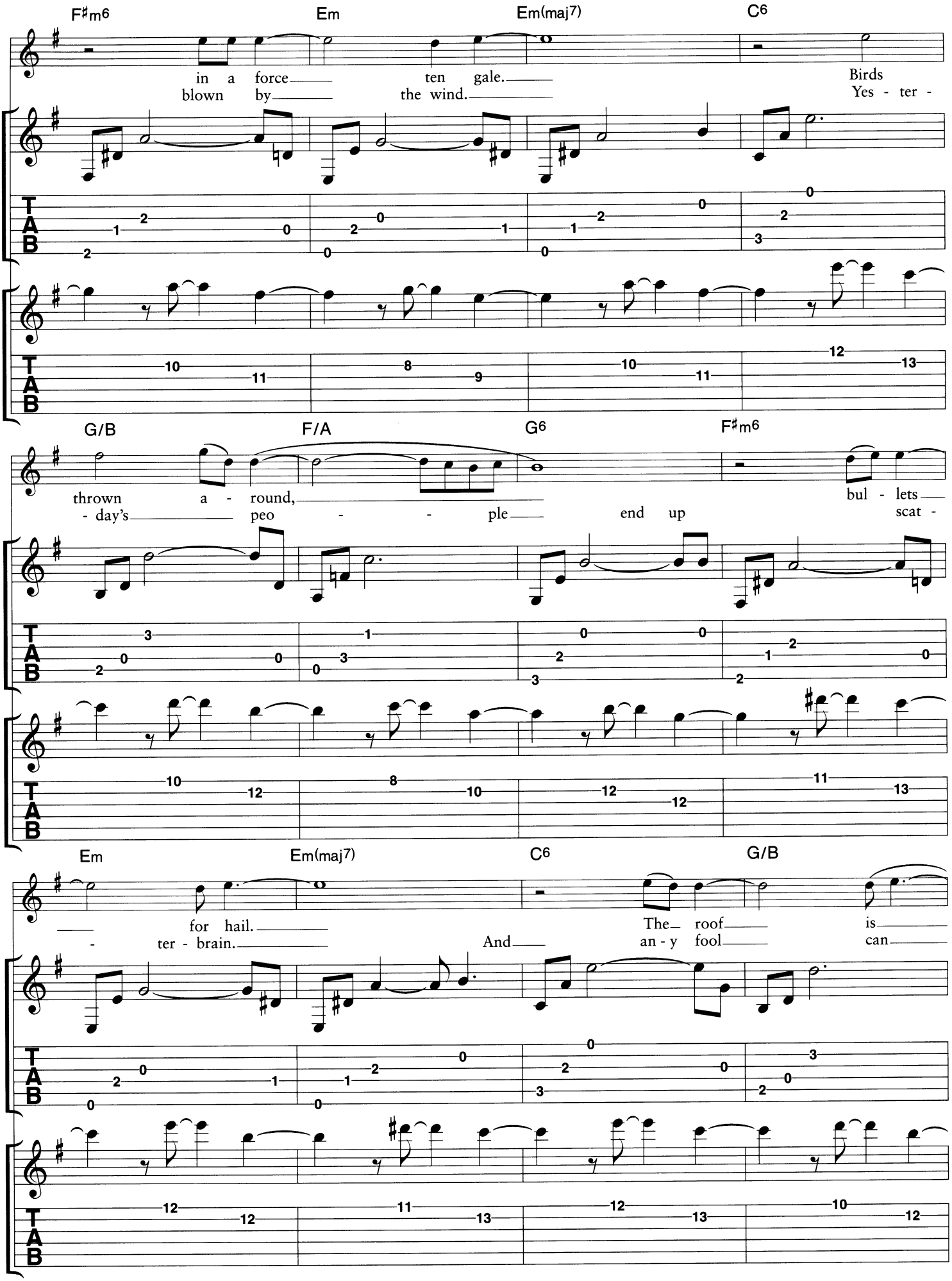
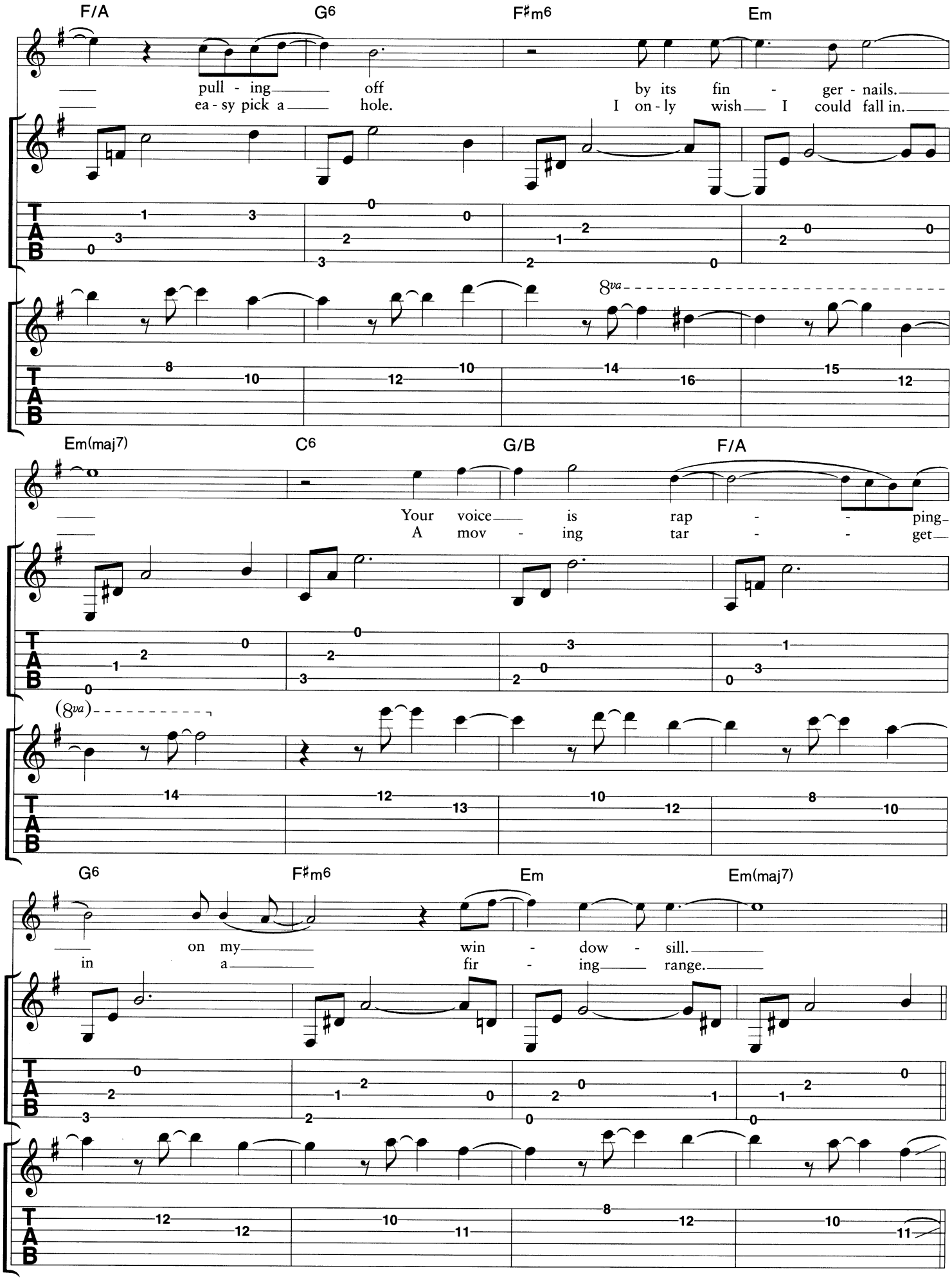
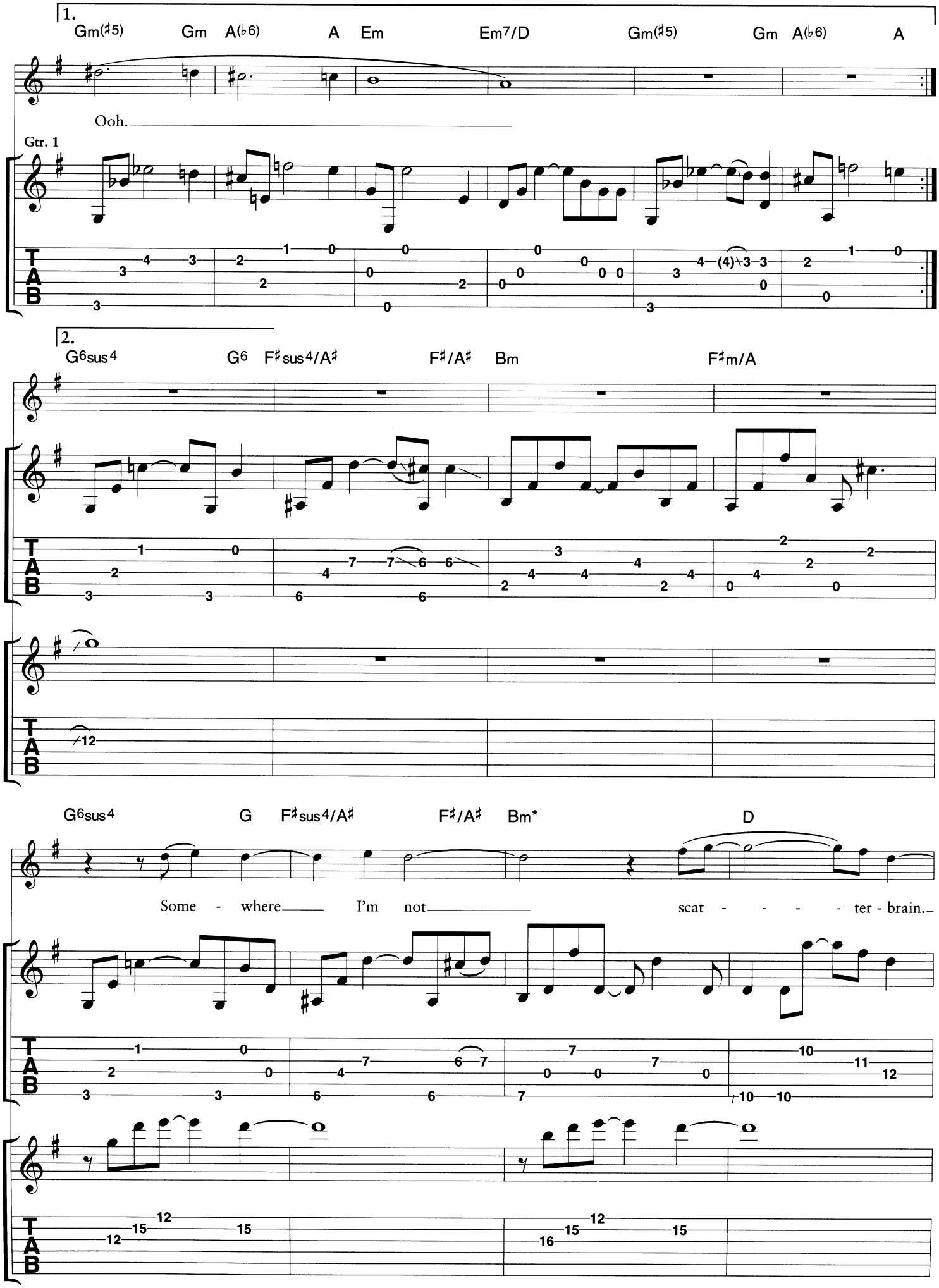
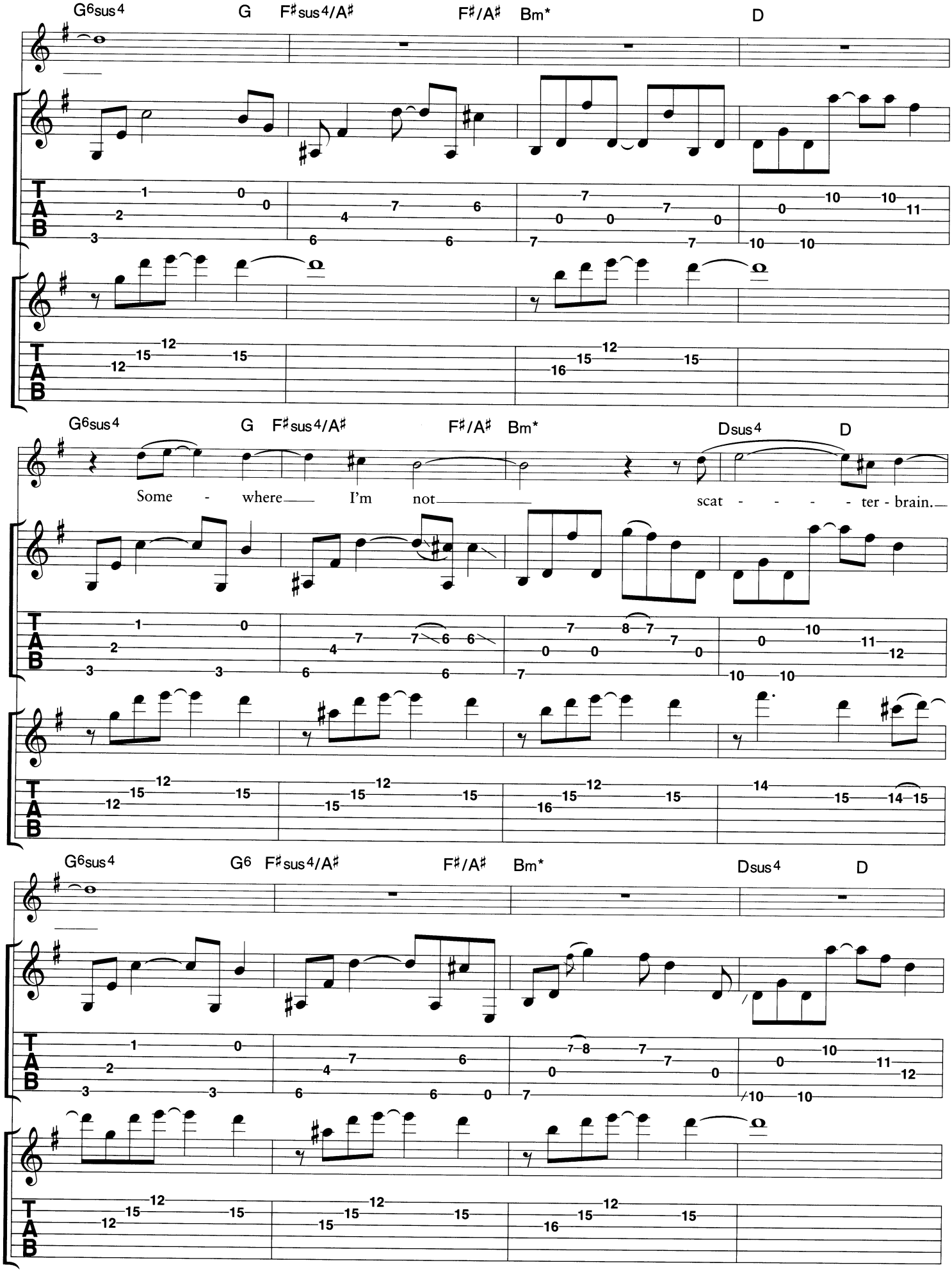
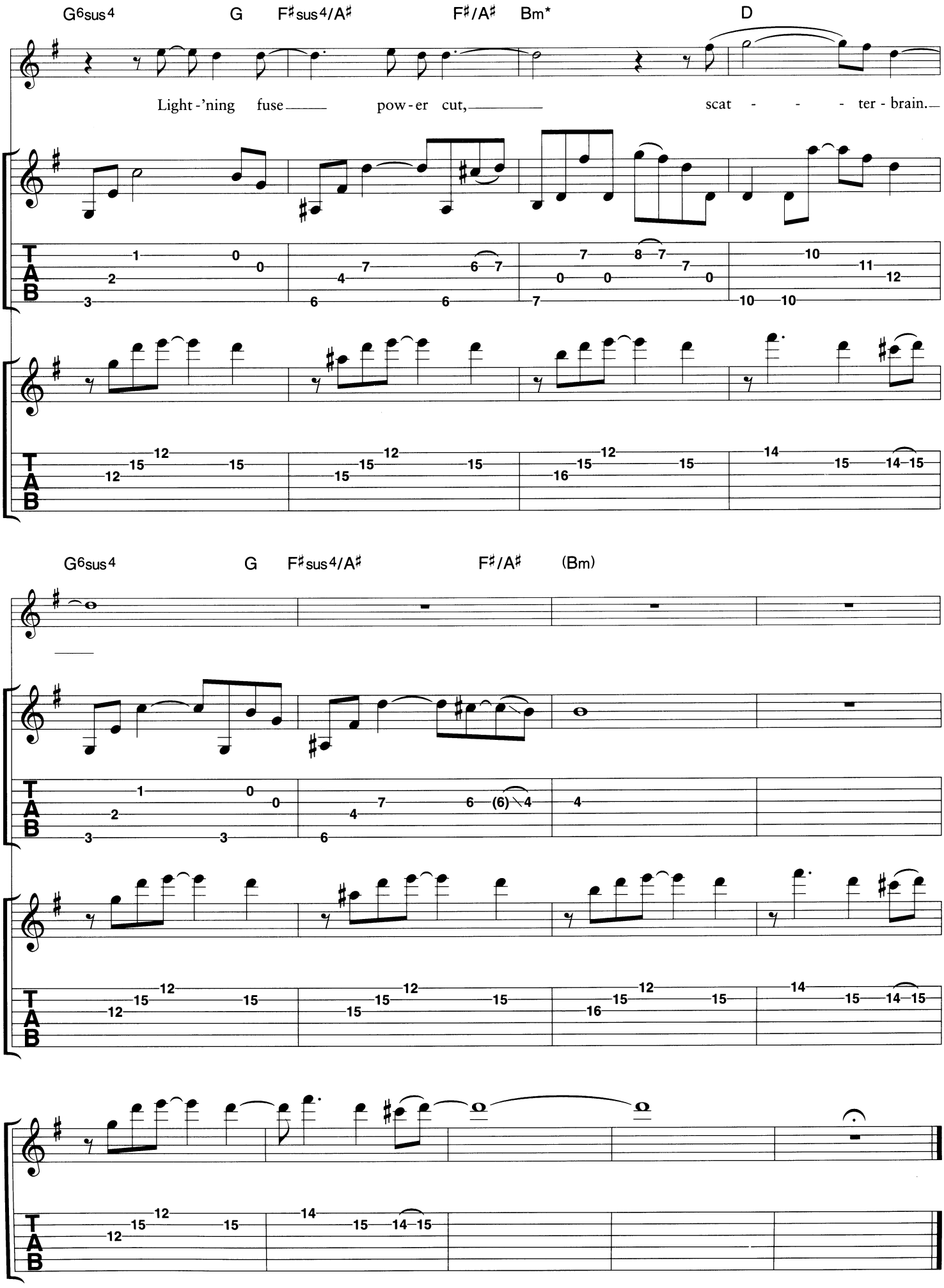
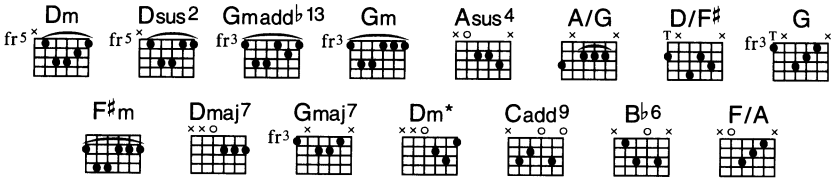

F♯m6
Em
Em(maj7)
C6
in a force ten gale.
blown by the wind.
Birds
Yes - ter -
G/B
F/A
G6
F♯m6
thrown a - round,
- day's peo - - ple
bul - lets
end up
scat -
Em
Em(maj7)
C6
G/B
for hail.
- ter - brain.
And
The roof is
an - y fool can
T
A
B

F/A
G6
F♯m6
Em
pull - ing off by its fin - ger - nails.
ea - sy pick a hole. I on - ly wish I could fall in.
8va
Em(maj7)
C6
G/B
F/A
Your voice is rap - - ping
A mov - ing tar - - get
(8va)
G6
F♯m6
Em
Em(maj7)
on my win - dow - sill.
in a fir - ing range.
TAB

1.
Gm(♯5) Gm A(♭6) A Em Em7/D Gm(♯5) Gm A(♭6) A
Ooh.
Gtr. 1
2.
G6sus4 G6 F♯sus4/A♯ F♯/A♯ Bm F♯m/A
G6sus4 G F♯sus4/A♯ F♯/A♯ Bm* D
Some - where I'm not scat - - - - ter - brain.

G6sus4
G
F♯sus4/A♯
F♯/A♯
Bm*
D
G6sus4
G
F♯sus4/A♯
F♯/A♯
Bm*
Dsus4
D
Some - where I'm not scat - - - - ter - brain.
G6sus4
G6
F♯sus4/A♯
F♯/A♯
Bm*
Dsus4
D
TAB

G6sus4 G F♯sus4/A♯ F♯/A♯ Bm* D
Light-'ning fuse pow-er cut, scat - - - ter - brain.
G6sus4 G F♯sus4/A♯ F♯/A♯ (Bm)
T A B

A Wolf at the Door. *(It Girl. Rag Doll.)*

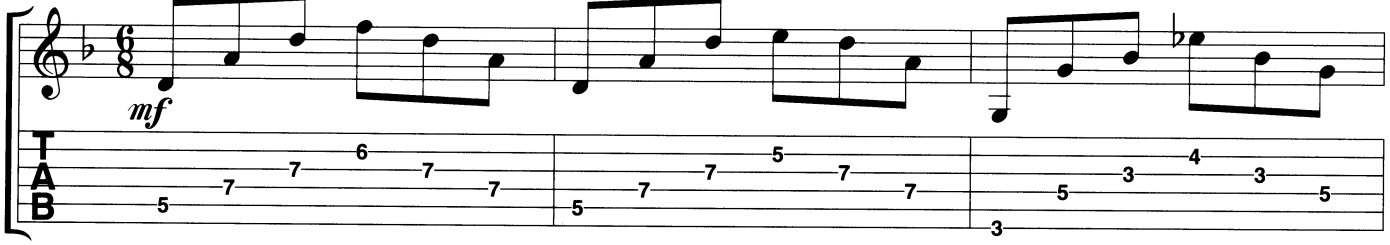
Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

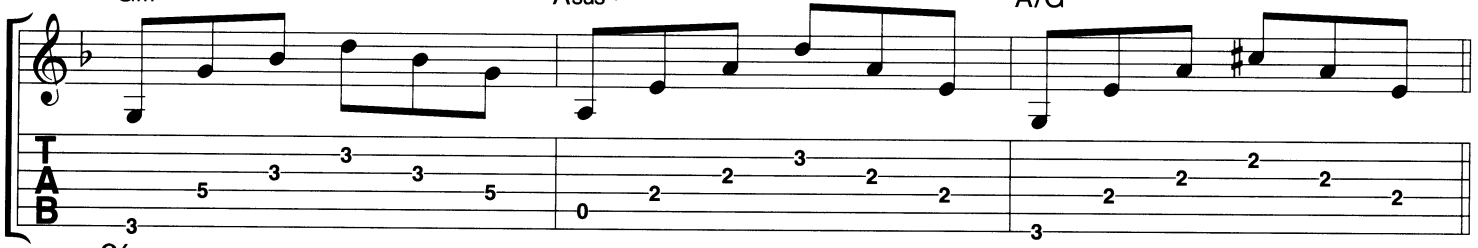


♪ = 139 (♩ = ♪³)

Intro: Dm — Dsus2 — Gmadd♭13

Acous. Gtr. 1

mf

Gm — Asus4 — A/G



Verse: 𝄋 Dm — Dsus2

Elec. Gtr. 3

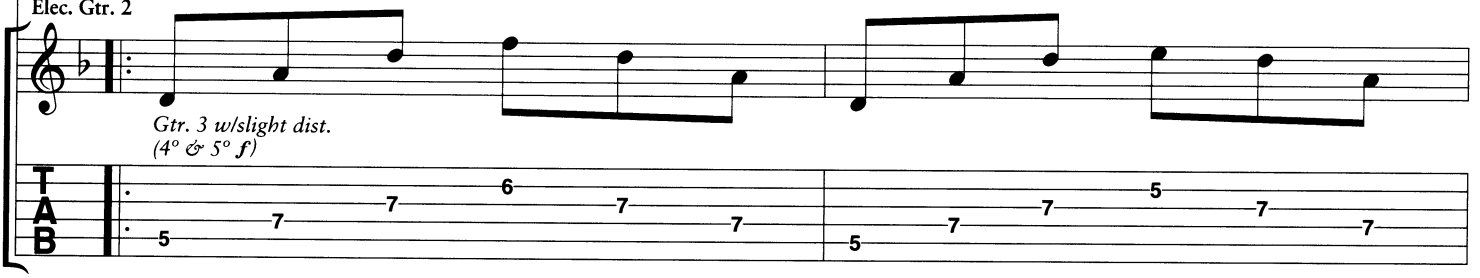
Cont. rhy. simile

1. Drag him out your win-dow, drag-ging out the dead, sing-ing I miss you, snakes and lad-ders, flip the
2. Get the eggs, got the flan in the face, the flan in the face, the flan in the face.

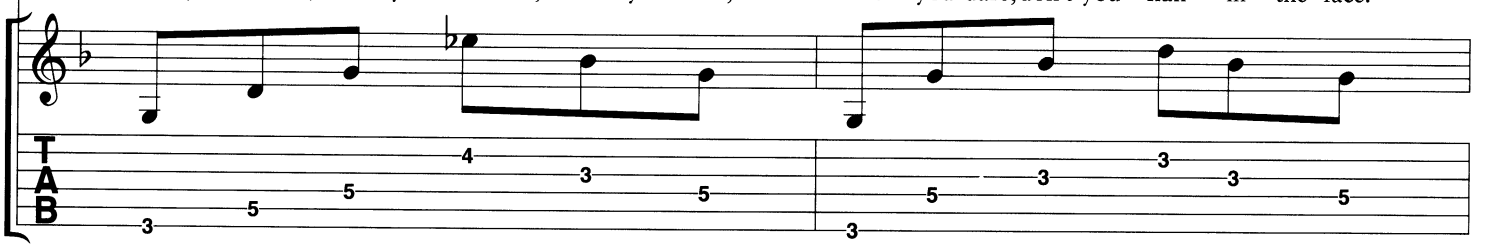
(Verses 3, 4 & 5 see block lyric)

Acous. Gtr. 1 &
Elec. Gtr. 2

Gtr. 3 w/slight dist.
(4° & 5° f)



Gmadd♭13 — Gm

lid, out pops the crack-er, slaps you in the head, stabs you in the neck, kicks you in the
Dance you fuck-er, dance you fuck-er, don't you dare, don't you dare, don't you flan in the face.

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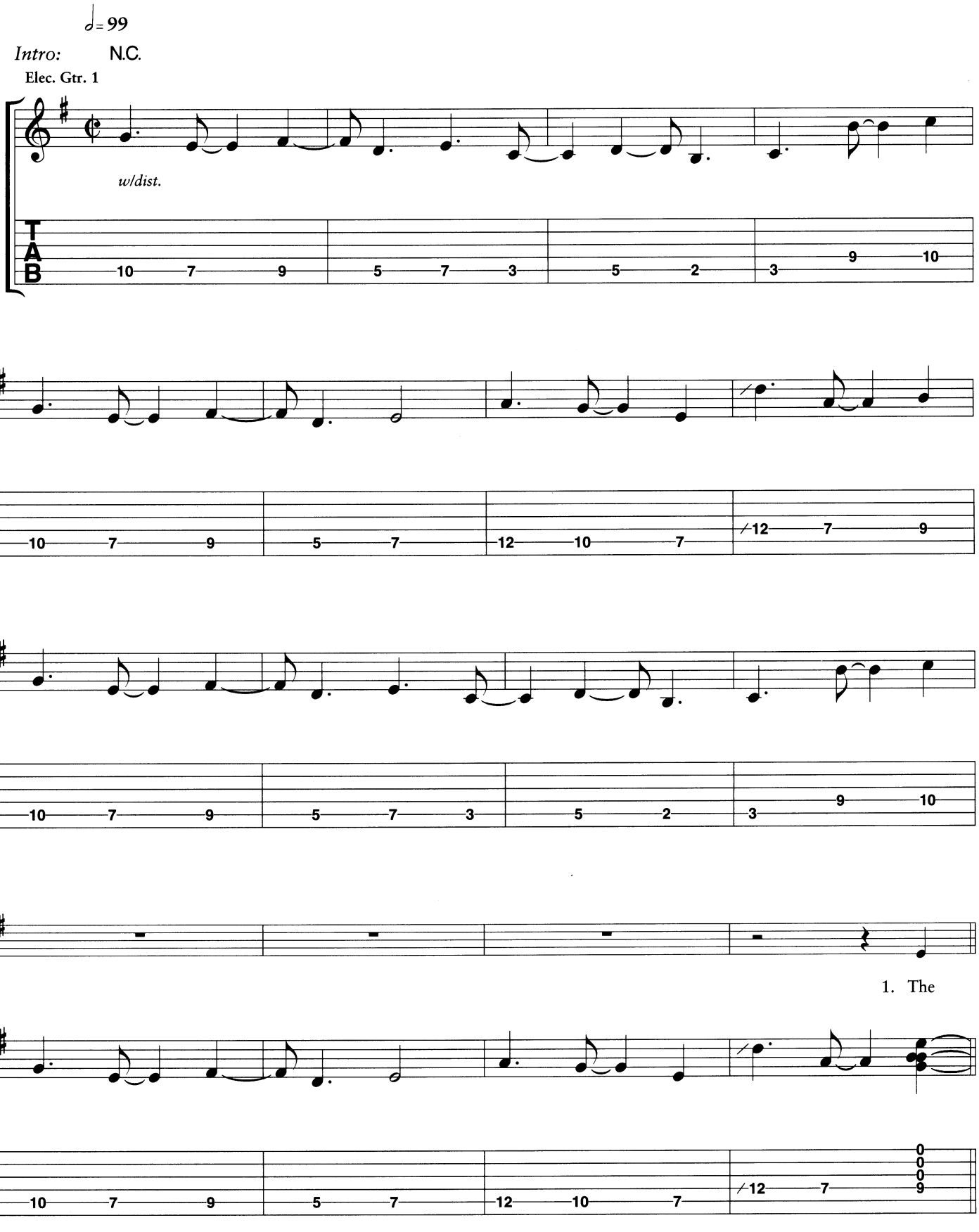
Myxomatosis. *(Judge, Jury & Executioner.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

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Verse: 𝄋

(1.) mon - grel cat came home,
2. I sat in the cup - board, and

(Verse 3 see block lyric)

2° ad lib. sim.

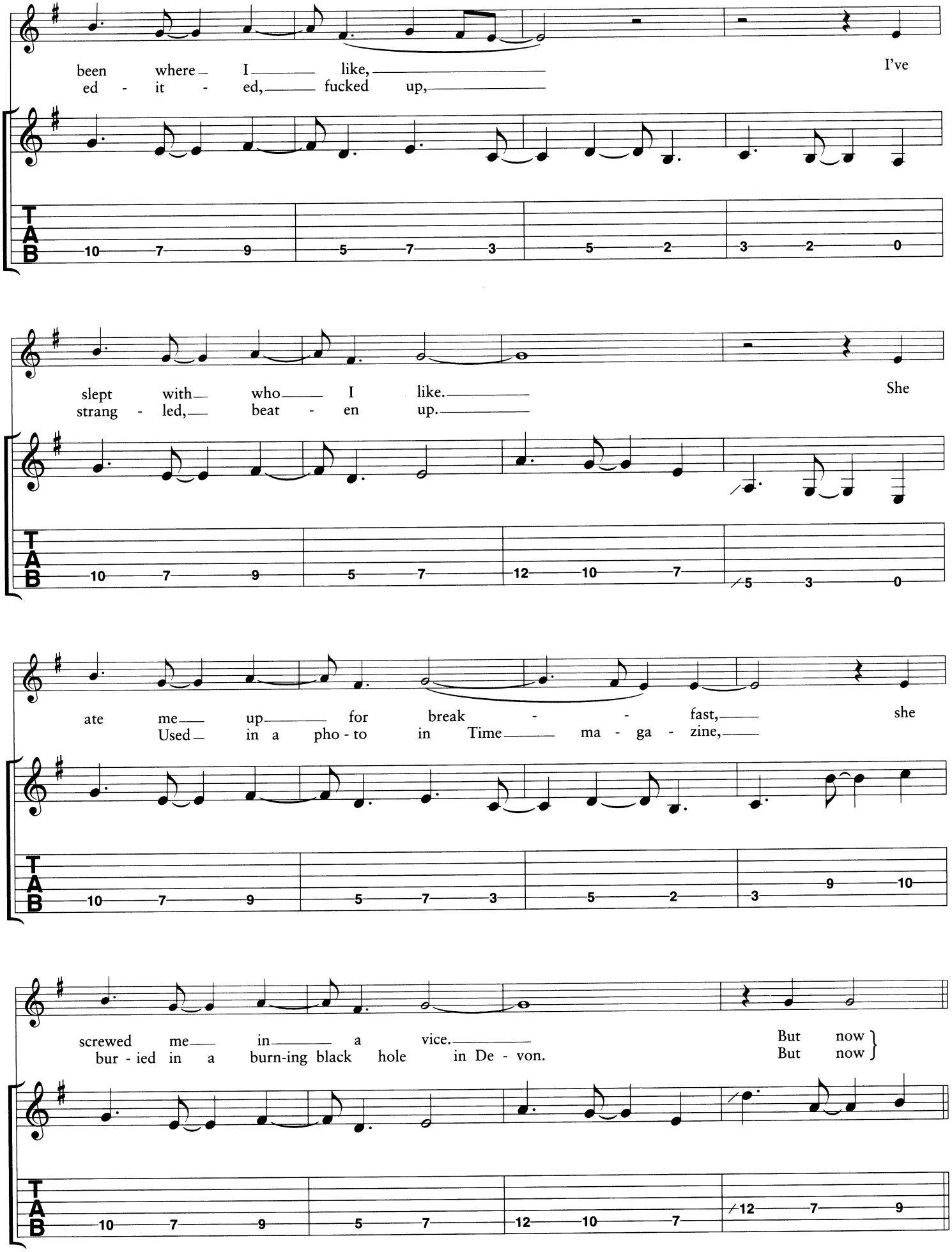
hold - ing half a head.
wrote it down real neat.

They were Pro -

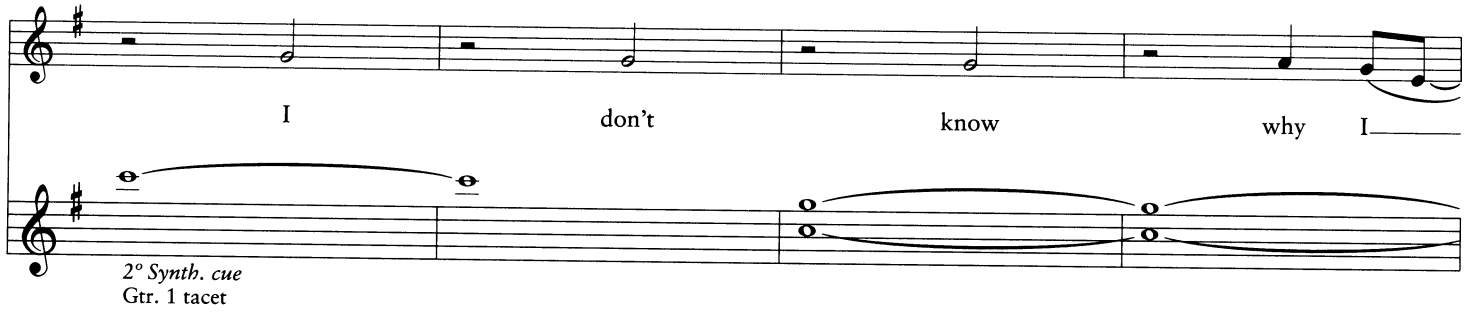
-ceed - ed to show it all,
cheer - ing and wav - ing,

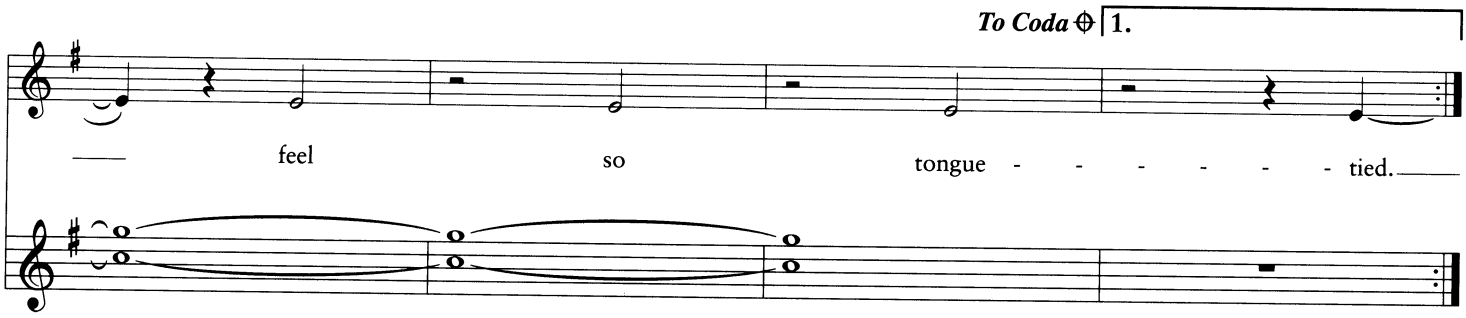
cheer - ing and wav - ing, to

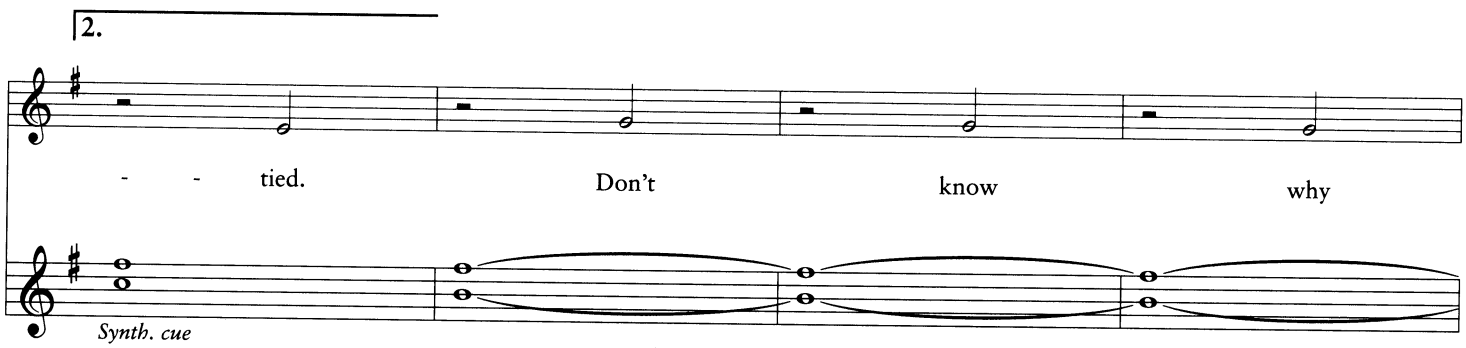
all his new found friends.
twitch - ing and sa - li - vat - ing like with myx - o - ma - to - sis.

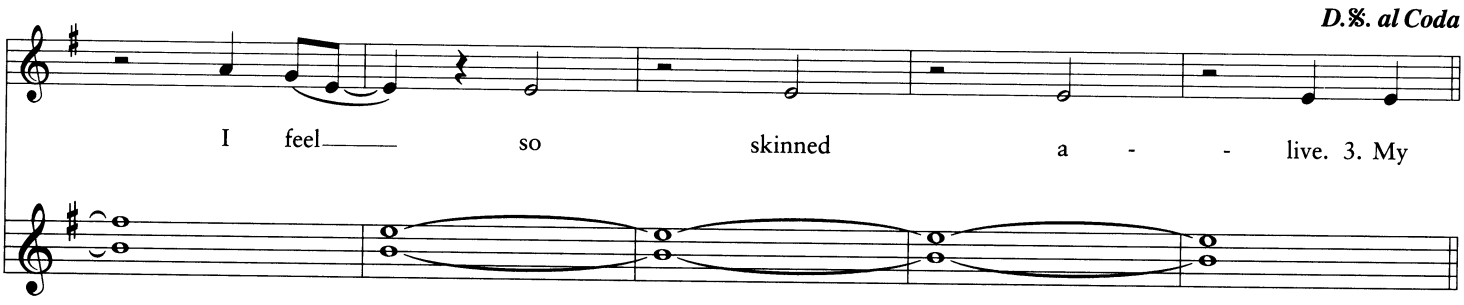
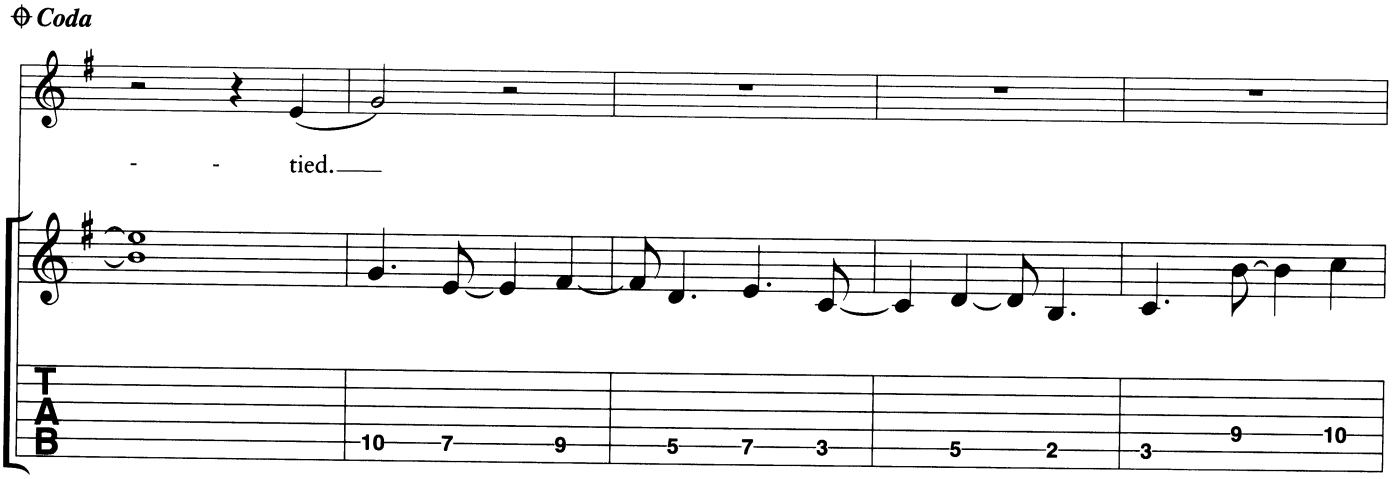
He said, I've
It got

been where I like, I've
ed - it - ed, fucked up,
slept with who I like. She
strang - led, beat - en up.
ate me up for break - - fast, she
Used in a pho - to in Time ma - ga - zine,
screwed me in a vice.
bur - ied in a burn-ing black hole in De - von.
But now
But now
T
A
B

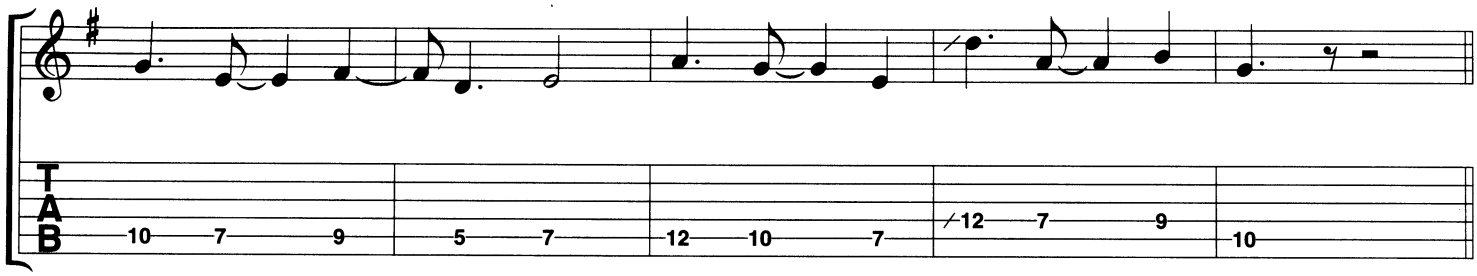
Chorus:

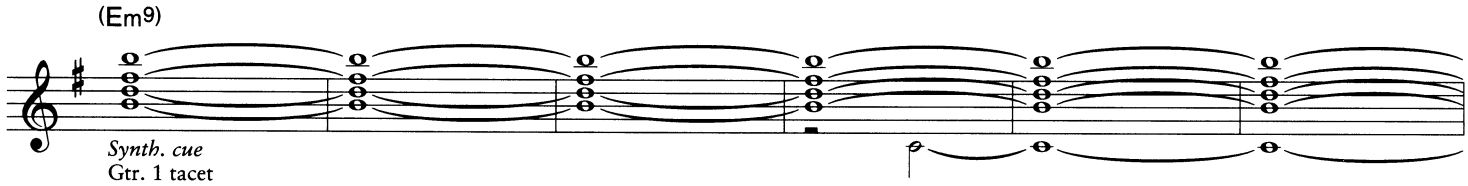

I don't know why I
2° Synth. cue
Gtr. 1 tacet

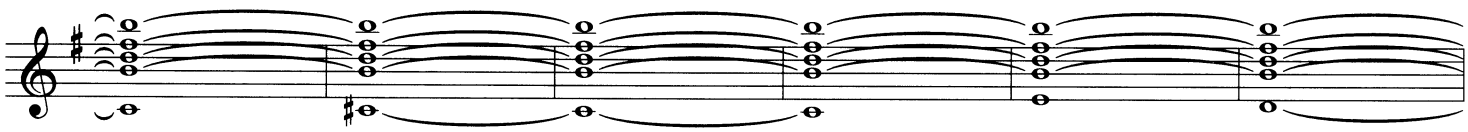

To Coda
1.
feel so tongue - - - - - - tied.

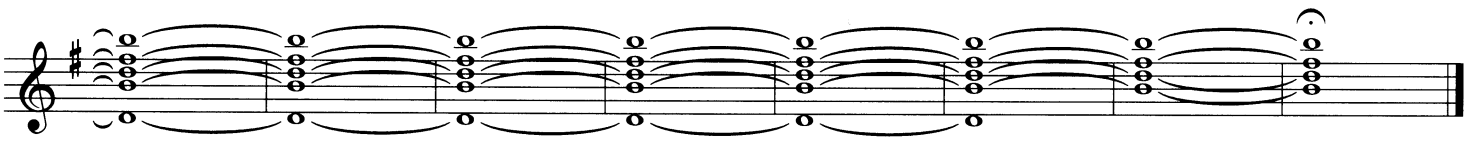

2.
- - tied. Don't know why
Synth. cue


D.S. al Coda
I feel so skinned a - - live. 3. My

Coda
- - tied.
TAB
10 7 9 5 7 3 5 2 3 9 10









Verse 3:
My thoughts are misguided and a little naïve
I twitch and I salivate like with myxomatosis.
You should put me in a home
Or you should put me down.

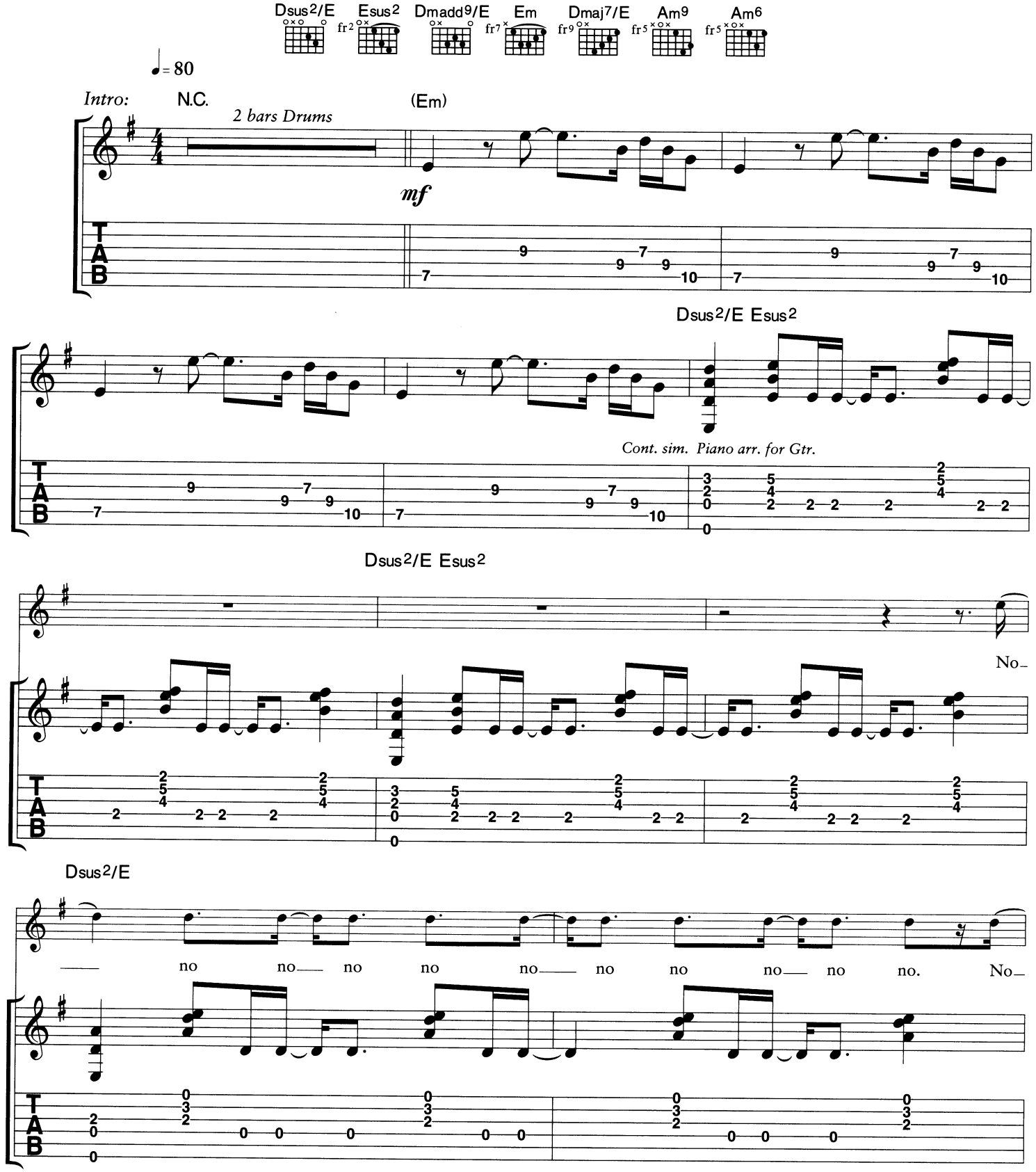
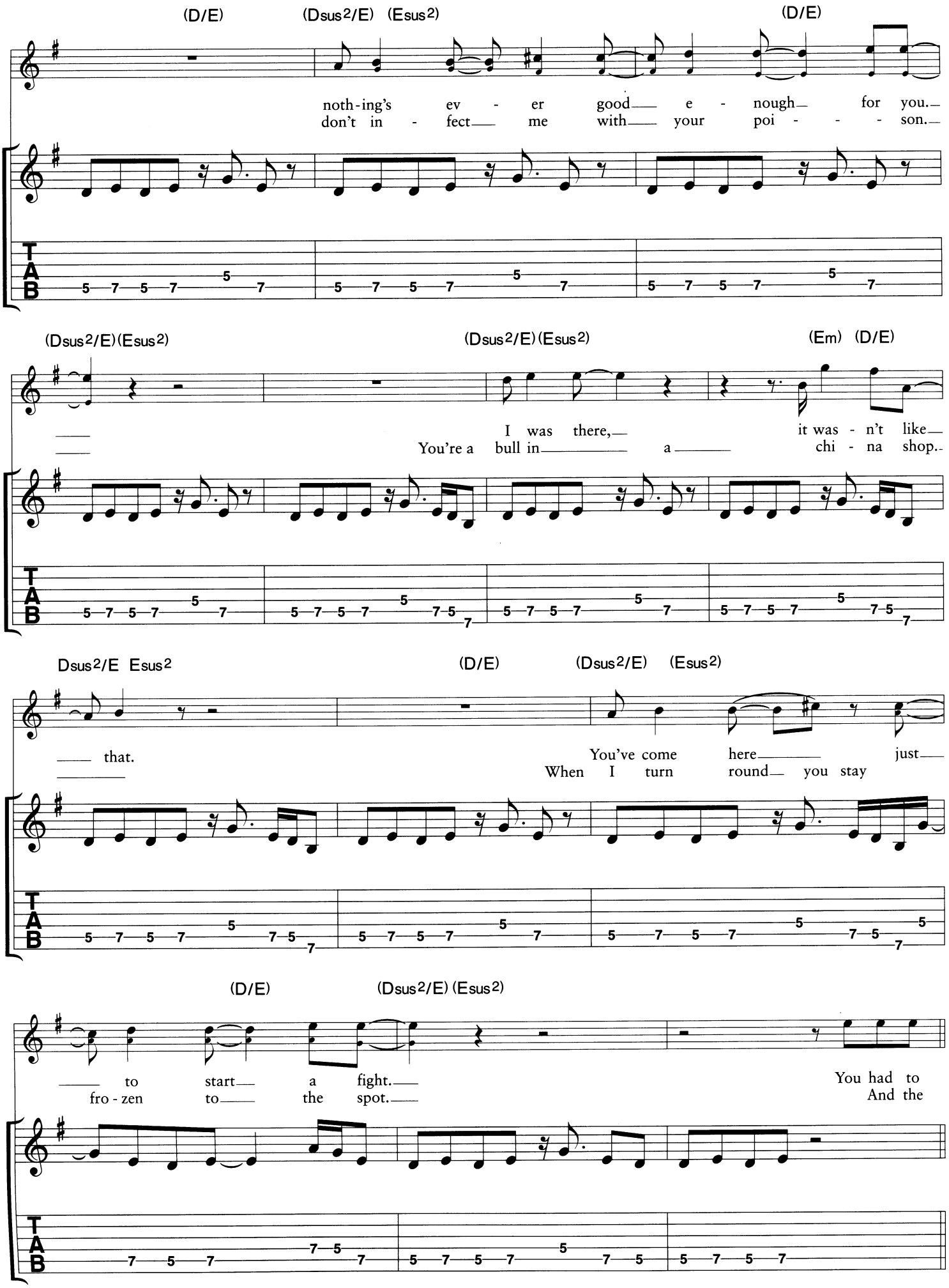
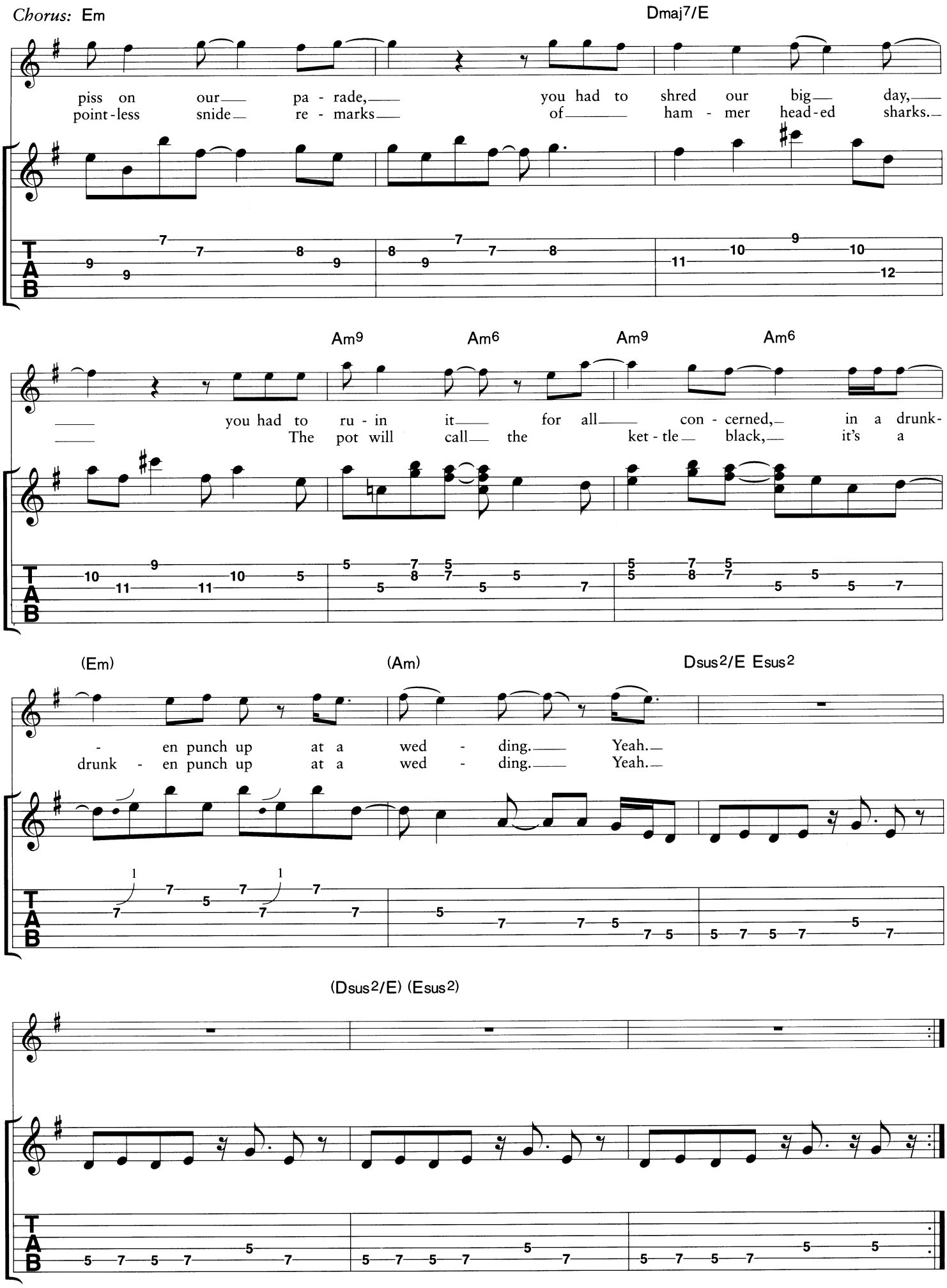
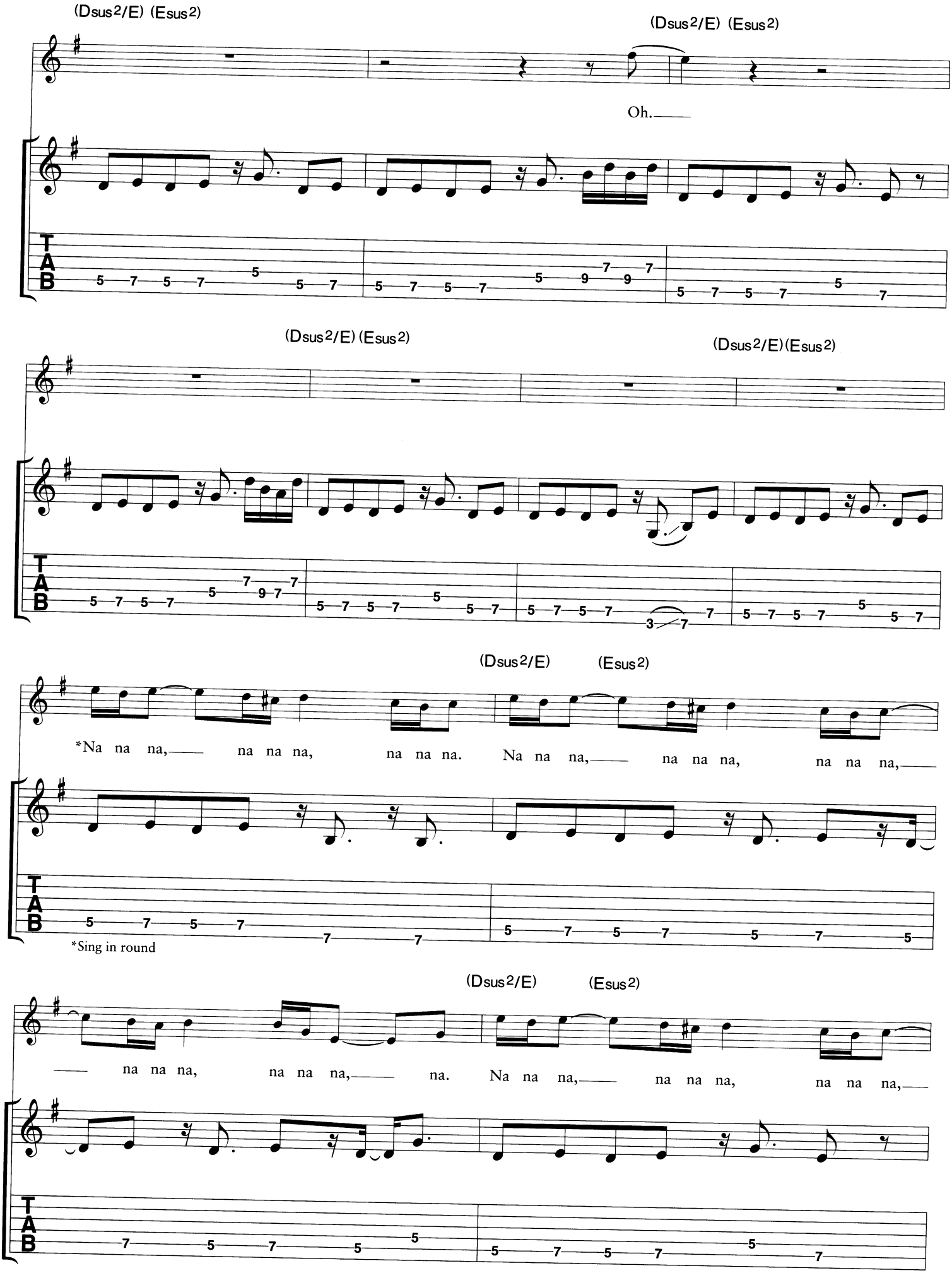
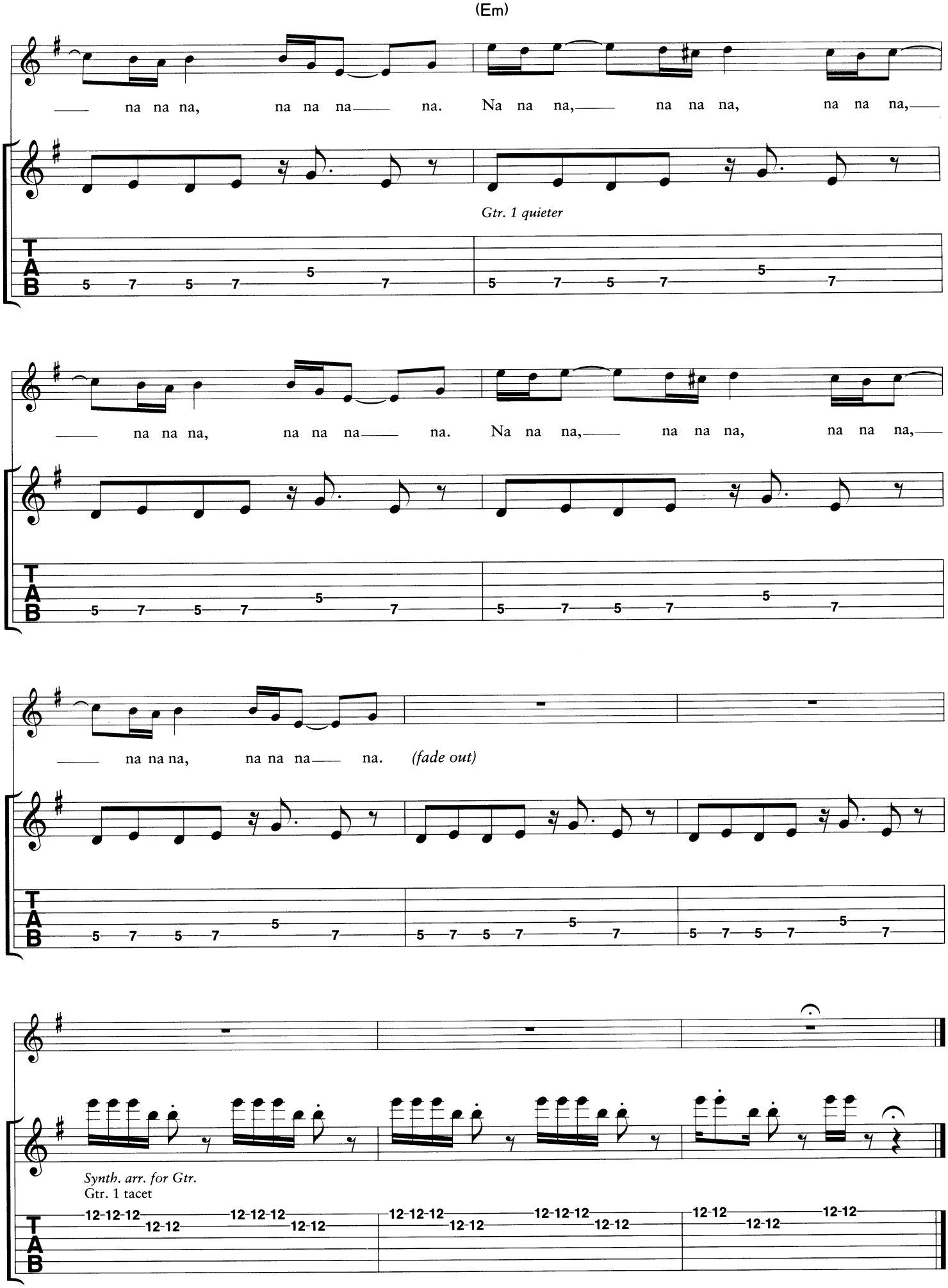
I got myxomatosis
I got myxomatosis.

Yeah, no one likes a smartass but we all like stars
That wasn't my intention
I did it for a reason
It must have got mixed up
Strangled, beaten up.

I got myxomatosis
I got myxomatosis.

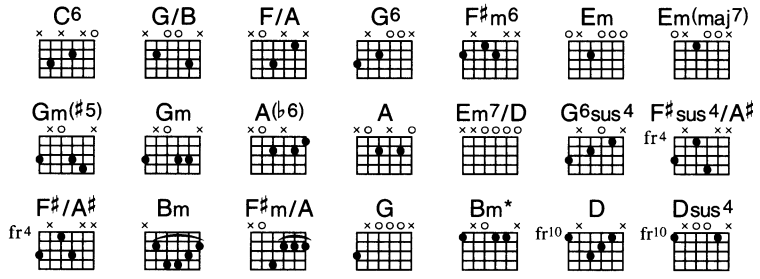
And now I don't know why *(etc.)*

A Punchup at a Wedding. *(No no no no no no no no.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

© 2002 Warner/Chappell Music Ltd, London W6 8BS

(D/E)
(Dsus2/E) (Esus2)
(D/E)
noth-ing's ev - er good e - nough for you.
don't in - fect me with your poi - - - son.
(Dsus2/E)(Esus2)
(Dsus2/E)(Esus2)
(Em) (D/E)
I was there, it was - n't like
You're a bull in a chi - na shop.
Dsus2/E Esus2
(D/E)
(Dsus2/E) (Esus2)
that.
You've come here just
When I turn round you stay
(D/E)
(Dsus2/E) (Esus2)
to start a fight.
fro - zen to the spot.
You had to
And the
T
A
B

Chorus: Em
Dmaj7/E
piss on our pa - rade, you had to shred our big day,
point-less snide re - marks of ham - mer head-ed sharks.
Am9 Am6 Am9 Am6
you had to ru - in it for all con - cerned, in a drunk-
The pot will call the ket - tle black, it's a
(Em) (Am) Dsus2/E Esus2
- en punch up at a wed - ding. Yeah.
drunk - en punch up at a wed - ding. Yeah.
(Dsus2/E) (Esus2)
T
A
B

(Dsus2/E) (Esus2)
(Dsus2/E) (Esus2)
Oh.
(Dsus2/E) (Esus2)
(Dsus2/E)(Esus2)
(Dsus2/E)
(Esus2)
*Na na na, na na na, na na na. Na na na, na na na, na na na,
*Sing in round
(Dsus2/E)
(Esus2)
na na na, na na na, na. Na na na, na na na, na na na,
T
A
B

(Em)
na na na, na na na na. Na na na, na na na, na na na,
Gtr. 1 quieter
T
A
B
5 7 5 7 5 7
na na na, na na na na. Na na na, na na na, na na na,
T
A
B
5 7 5 7 5 7
na na na, na na na na. (fade out)
T
A
B
5 7 5 7 5 7
Synth. arr. for Gtr.
Gtr. 1 tacet
T
A
B
12-12-12 12-12 12-12-12 12-12
12-12-12 12-12 12-12-12 12-12
12-12 12-12 12-12

Scatterbrain. *(As Dead as Leaves.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

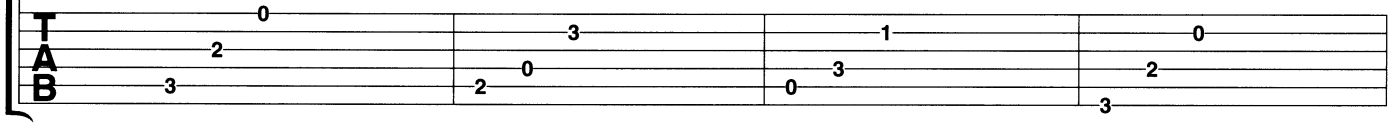


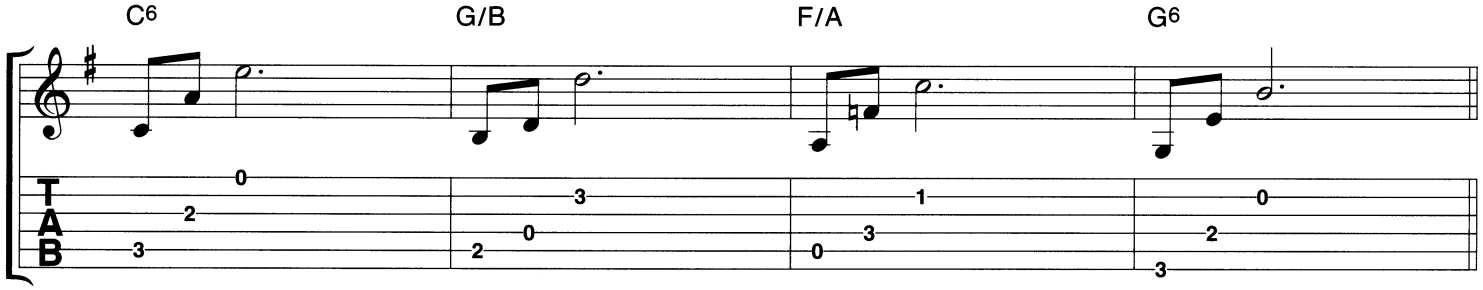
♩= 126

Intro: C6 G/B F/A G6

Elec. Gtr. 1

mf *let ring throughout*

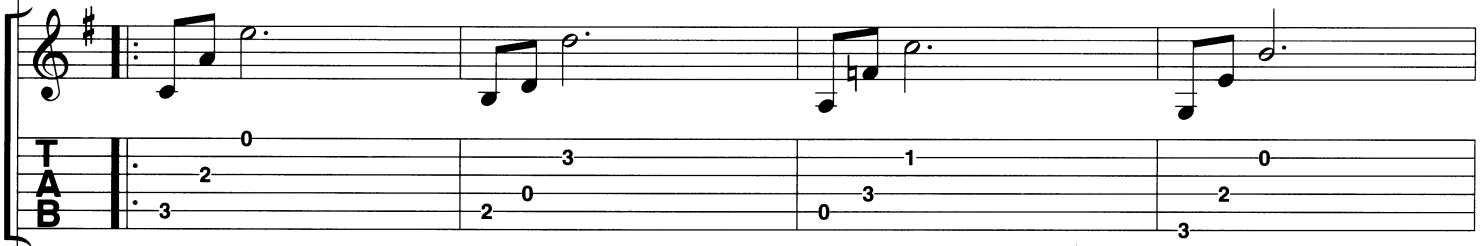




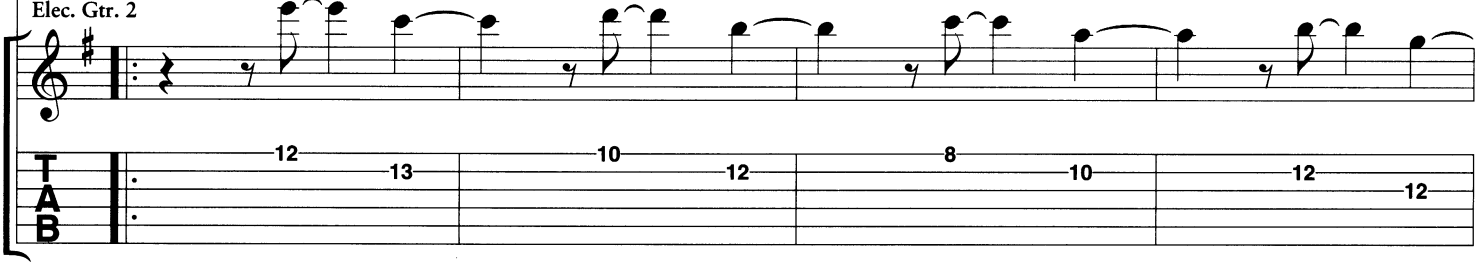
Verse: C5 G/B F/A G6

1. I'm walk - ing out
2. Yes - ter - day's head - - lines

Gtr. 1



Elec. Gtr. 2



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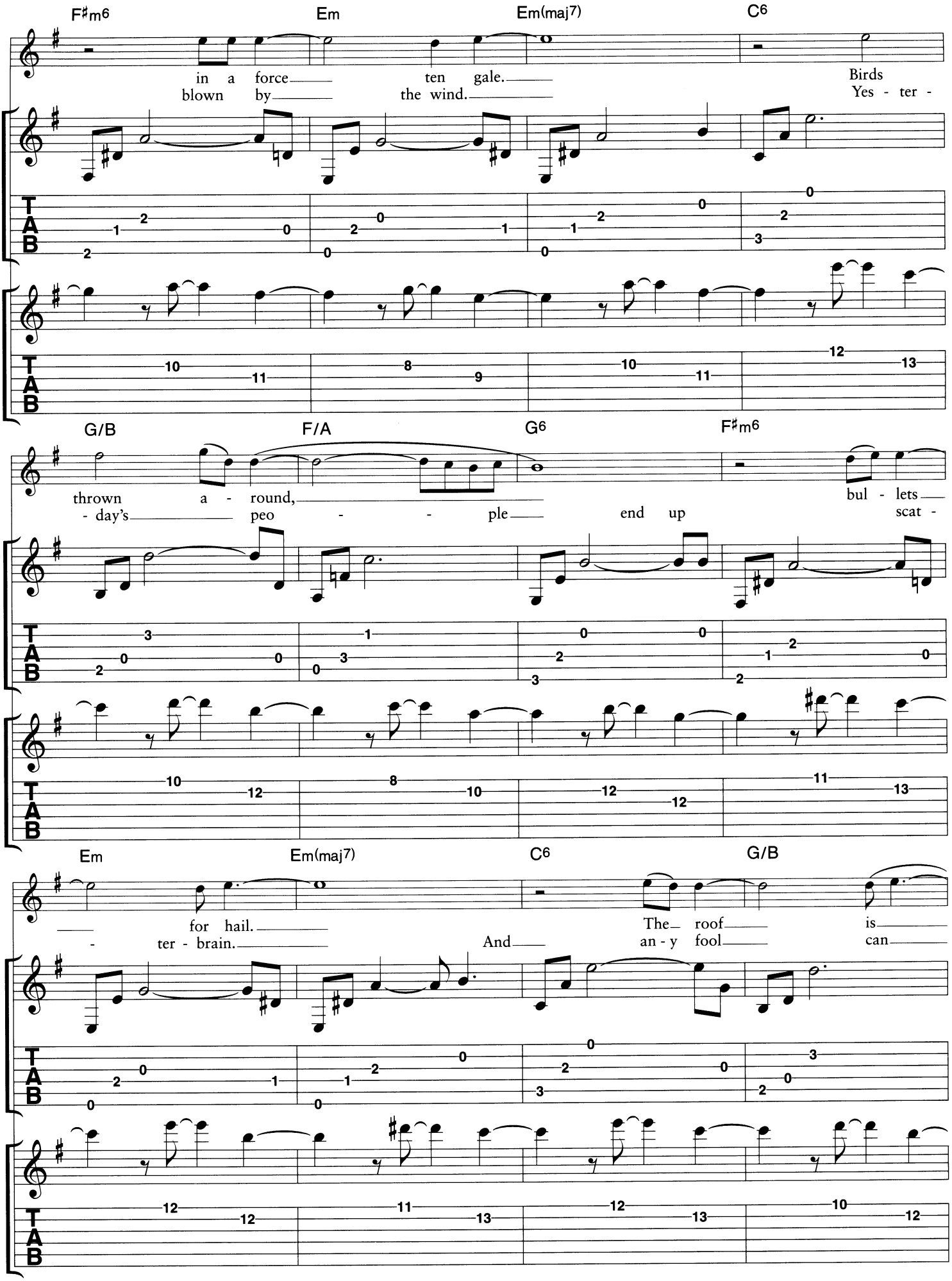
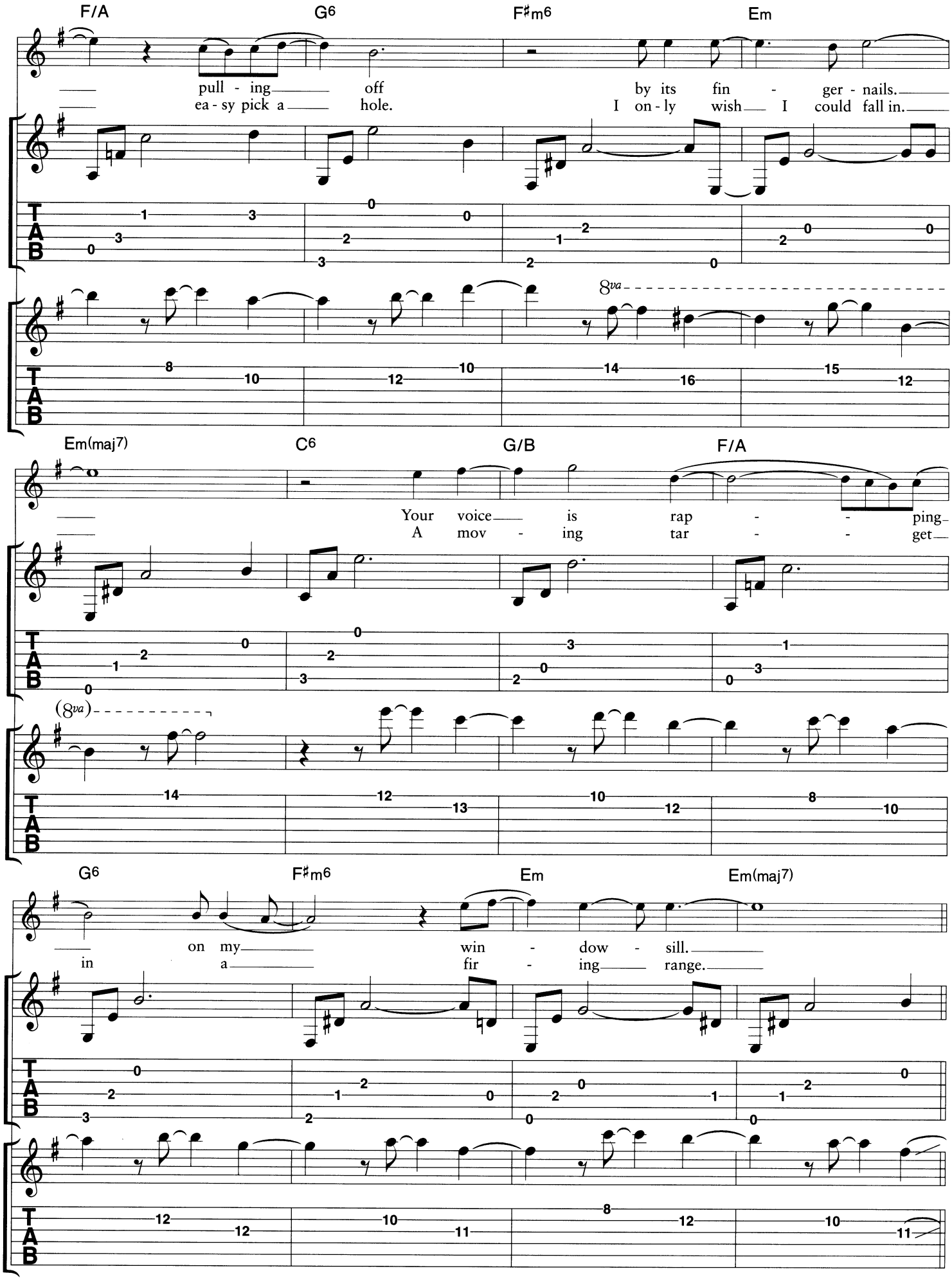
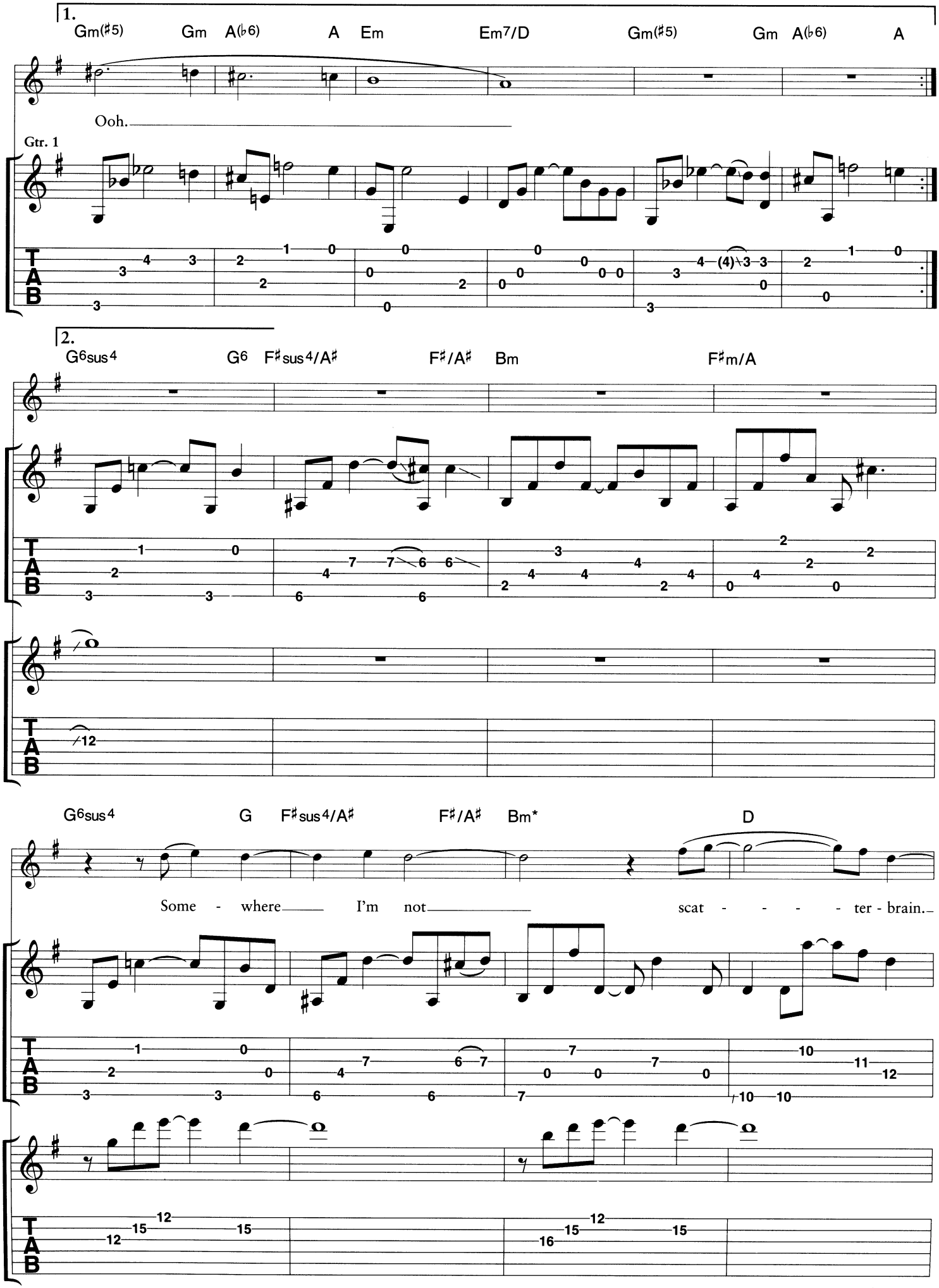
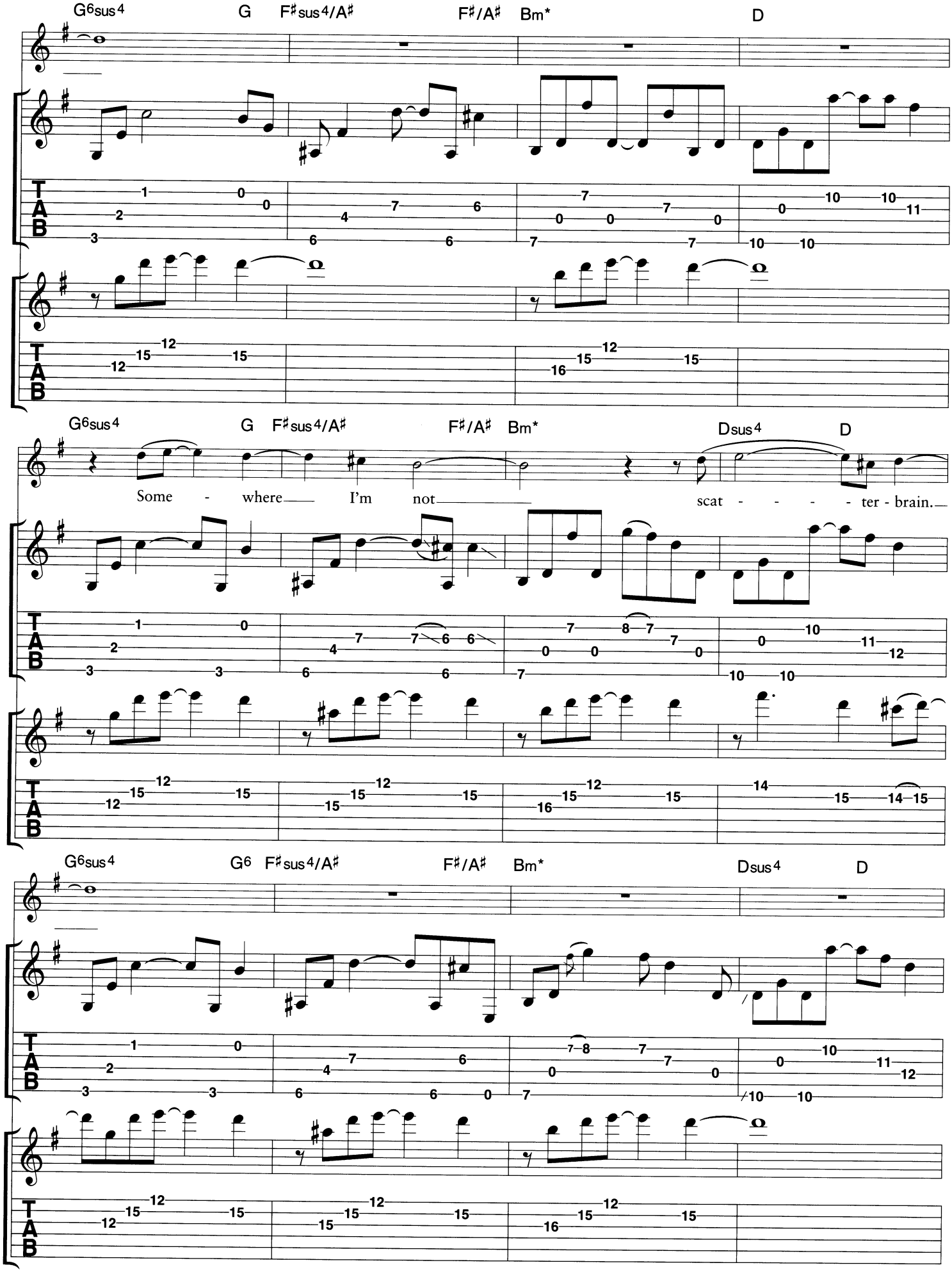
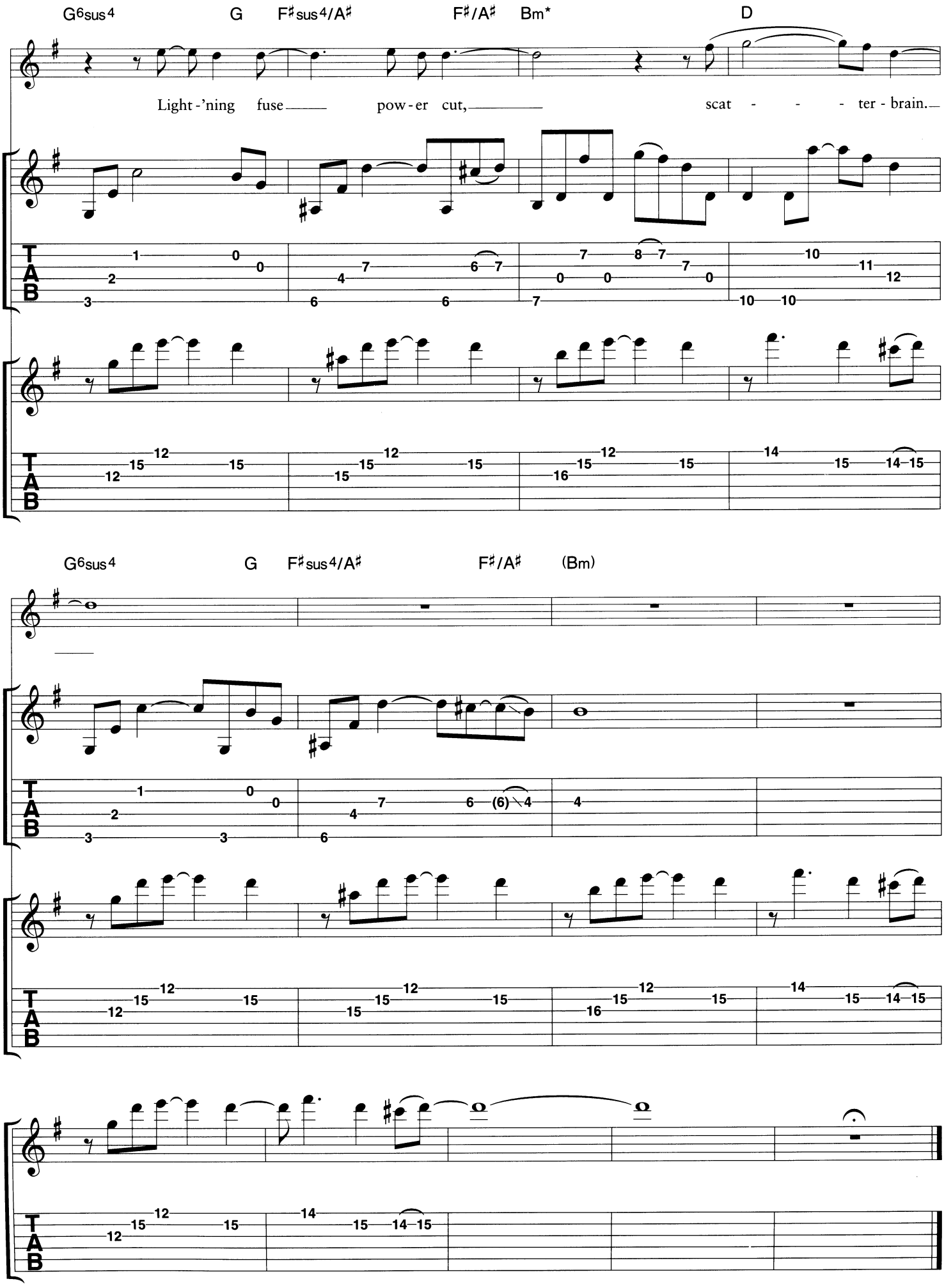
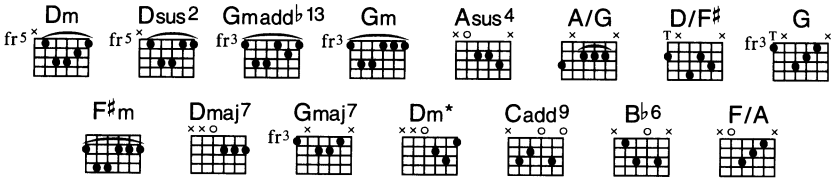

F♯m6
Em
Em(maj7)
C6
in a force ten gale.
blown by the wind.
Birds
Yes - ter -
G/B
F/A
G6
F♯m6
thrown a - round,
- day's peo - - ple
bul - lets
end up
scat -
Em
Em(maj7)
C6
G/B
for hail.
- ter - brain.
And
The roof is
an - y fool can
T
A
B

F/A
G6
F♯m6
Em
pull - ing off by its fin - ger - nails.
ea - sy pick a hole. I on - ly wish I could fall in.
8va
Em(maj7)
C6
G/B
F/A
Your voice is rap - - ping
A mov - ing tar - - get
(8va)
G6
F♯m6
Em
Em(maj7)
on my win - dow - sill.
in a fir - ing range.
TAB

1.
Gm(♯5) Gm A(♭6) A Em Em7/D Gm(♯5) Gm A(♭6) A
Ooh.
Gtr. 1
2.
G6sus4 G6 F♯sus4/A♯ F♯/A♯ Bm F♯m/A
G6sus4 G F♯sus4/A♯ F♯/A♯ Bm* D
Some - where I'm not scat - - - - ter - brain.

G6sus4
G
F♯sus4/A♯
F♯/A♯
Bm*
D
G6sus4
G
F♯sus4/A♯
F♯/A♯
Bm*
Dsus4
D
Some - where I'm not scat - - - - ter - brain.
G6sus4
G6
F♯sus4/A♯
F♯/A♯
Bm*
Dsus4
D
TAB

G6sus4 G F♯sus4/A♯ F♯/A♯ Bm* D
Light-'ning fuse pow-er cut, scat - - - ter - brain.
G6sus4 G F♯sus4/A♯ F♯/A♯ (Bm)
T A B

A Wolf at the Door. *(It Girl. Rag Doll.)*

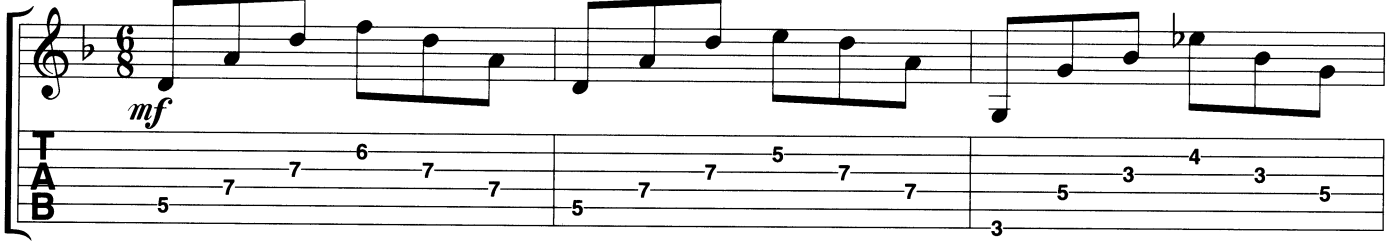
Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

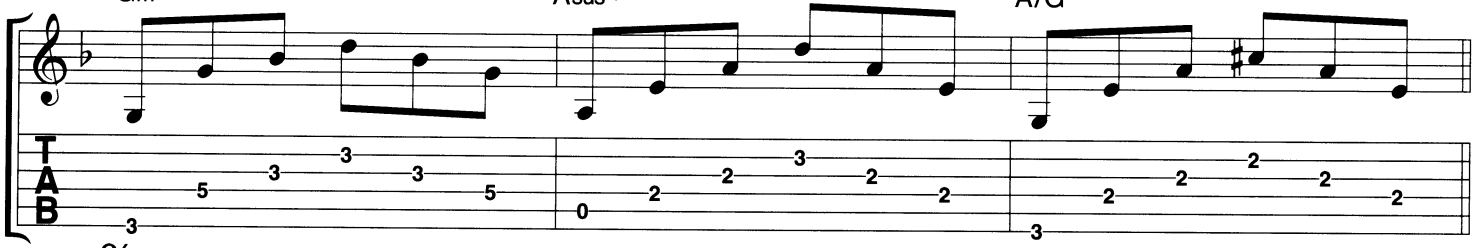


♪ = 139 (♩ = ♪³)

Intro: Dm — Dsus2 — Gmadd♭13

Acous. Gtr. 1

mf

Gm — Asus4 — A/G



Verse: 𝄋 Dm — Dsus2

Elec. Gtr. 3

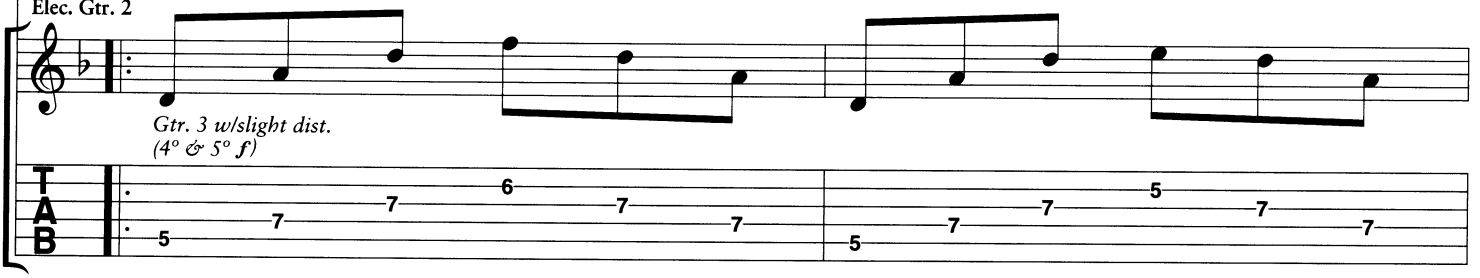
Cont. rhy. simile

1. Drag him out your win-dow, drag-ging out the dead, sing-ing I miss you, snakes and lad-ders, flip the
2. Get the eggs, got the flan in the face, the flan in the face, the flan in the face.

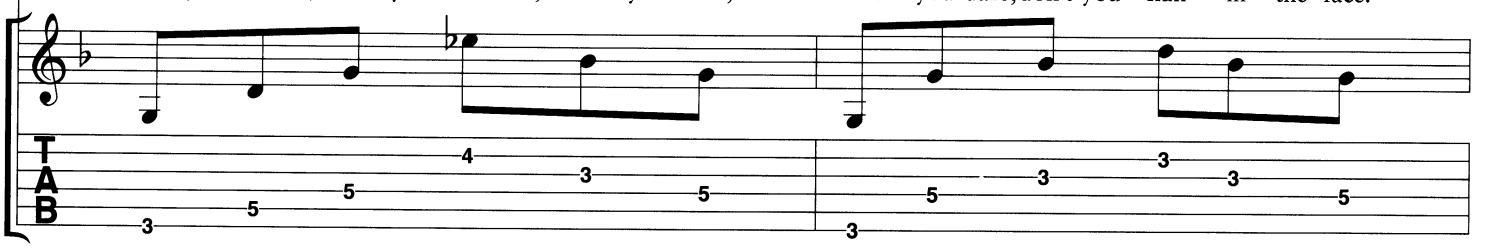
(Verses 3, 4 & 5 see block lyric)

Acous. Gtr. 1 &
Elec. Gtr. 2

Gtr. 3 w/slight dist.
(4° & 5° f)



Gmadd♭13 — Gm

lid, out pops the crack-er, slaps you in the head, stabs you in the neck, kicks you in the
Dance you fuck-er, dance you fuck-er, don't you dare, don't you dare, don't you flan in the face.

© 2002 Warner/Chappell Music Ltd, London W6 8BS

Play 3 times
(2 times on 𝄋)

Asus4 A/G

teeth. Steel toe - caps, takes all your cre - dit cards, get rough, get the gunge.
Take it with, the love is giv-en, take it with a pinch of salt, take it to the tax man.

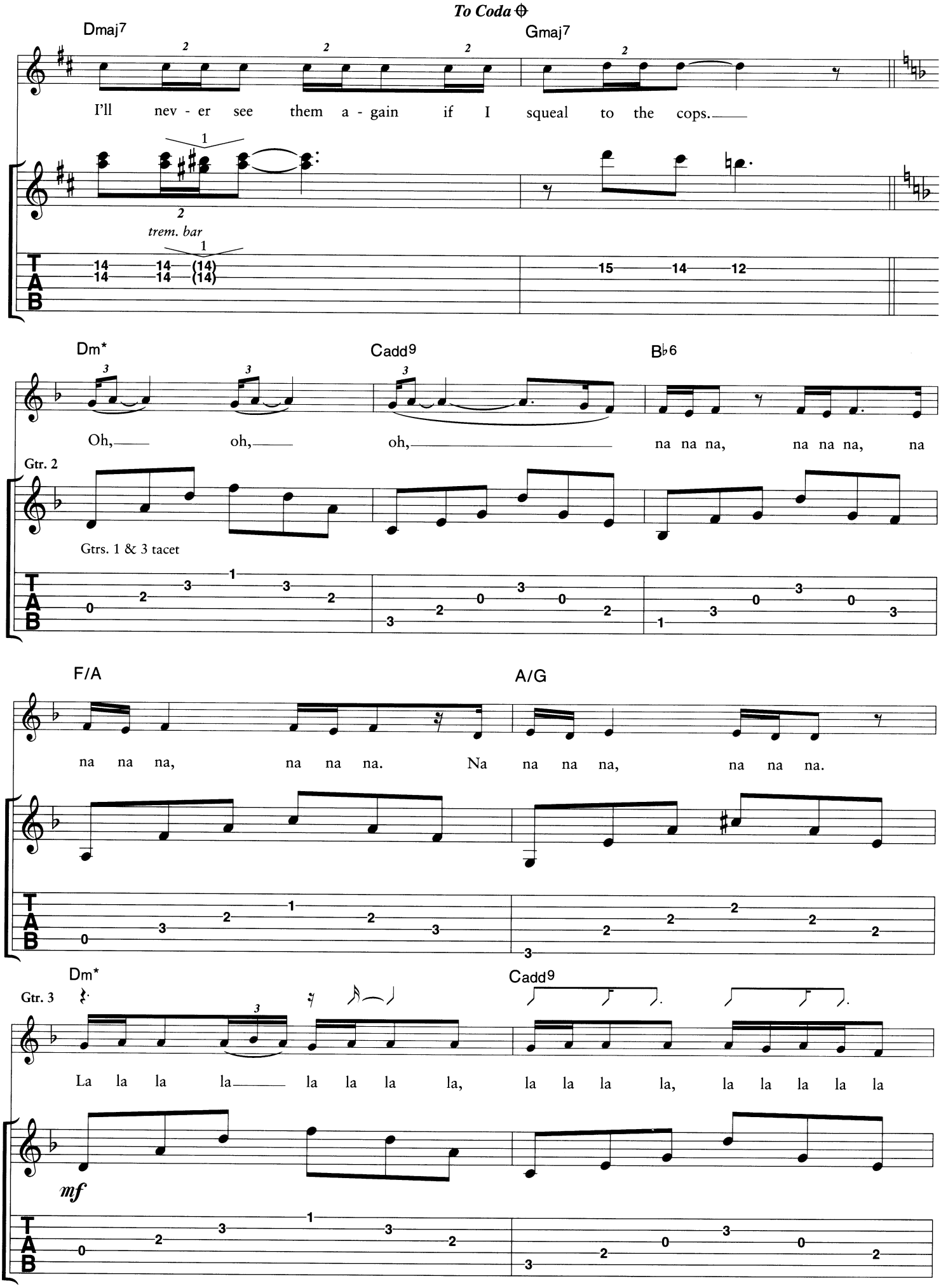
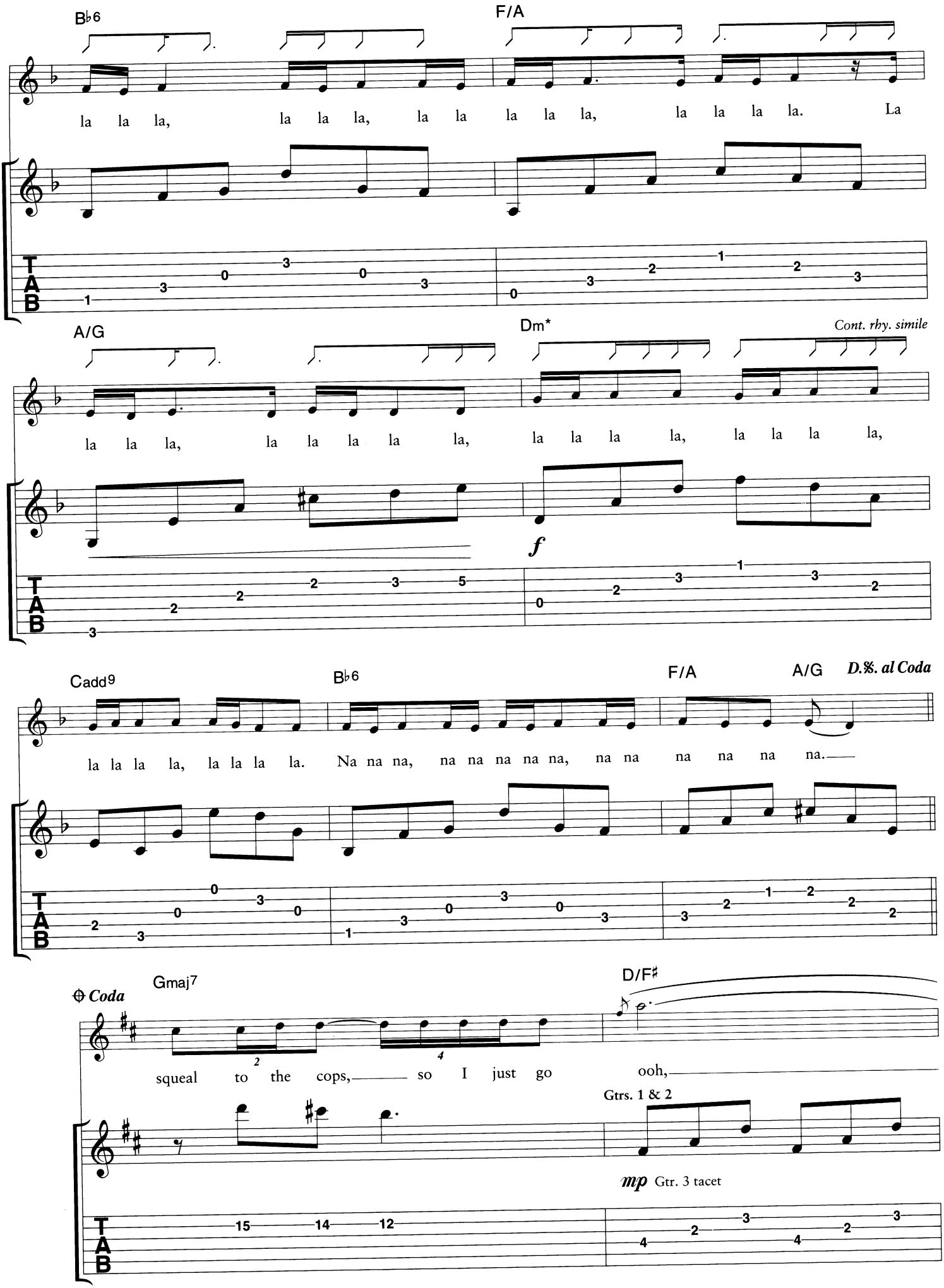
D/F♯

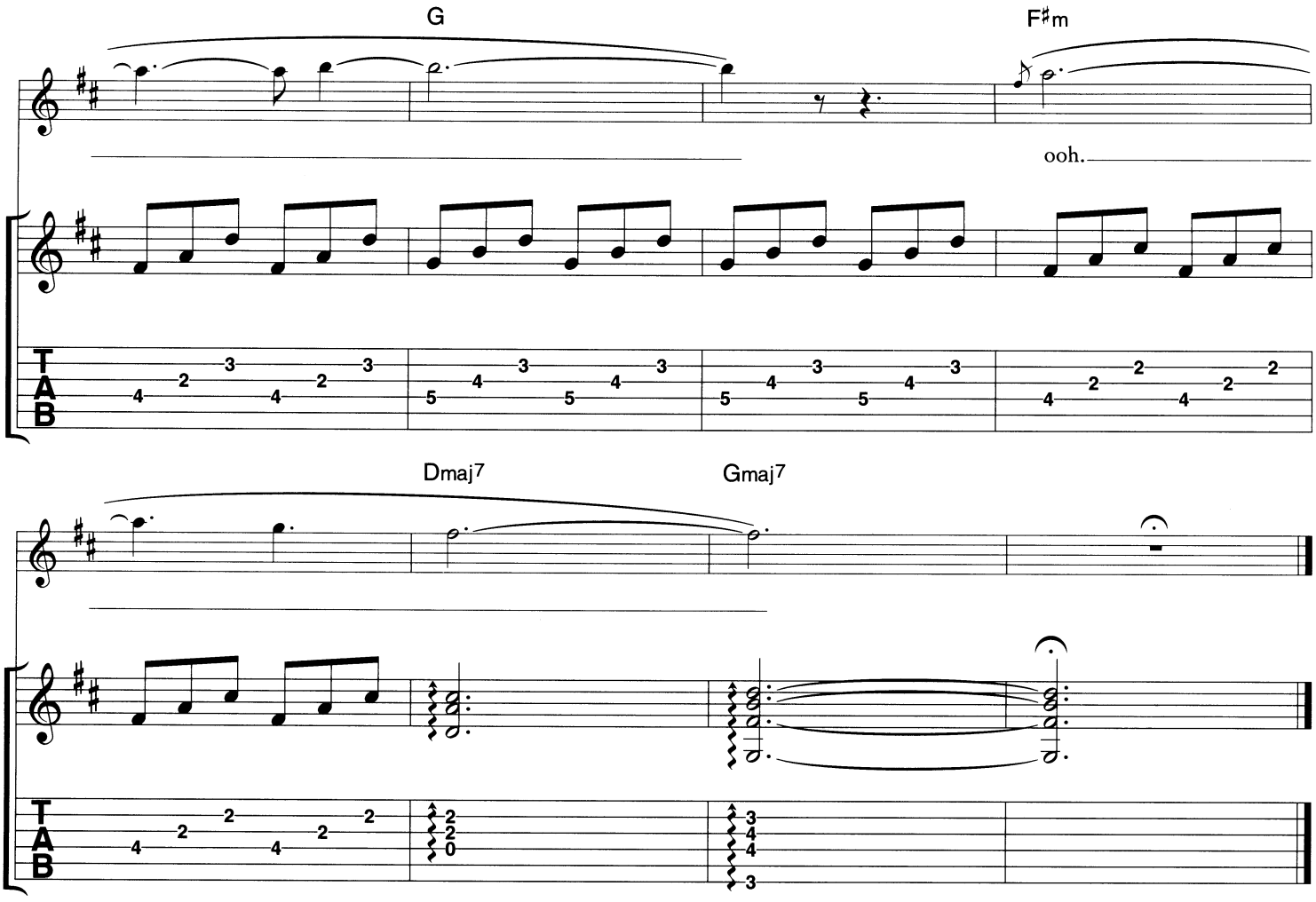
I keep the wolf from the door but he calls me up.

G

Calls me on the phone, tells me all the ways that he's gon - na mess me up.

F♯m

Steal all my child - ren if I don't pay the ran - som. And

To Coda
Dmaj7
Gmaj7
I'll nev - er see them a - gain if I squeal to the cops.
trem. bar
Dm*
Cadd9
B♭6
Oh, oh, oh, na na na, na na na, na
Gtr. 2
Gtrs. 1 & 3 tacet
F/A
A/G
na na na, na na na. Na na na na, na na na.
Dm*
Cadd9
Gtr. 3
La la la la la la la la, la la la la, la la la la la
mf

B♭6
F/A
la la la, la la la, la la la la la, la la la la. La
A/G
Dm*
Cont. rhy. simile
la la la, la la la la la, la la la la, la la la la,
f
Cadd9
B♭6
F/A
A/G
D.%. al Coda
la la la la, la la la la. Na na na, na na na na na, na na na na na na.
Coda
Gmaj7
D/F♯
squeal to the cops, so I just go ooh,
Gtrs. 1 & 2
mp Gtr. 3 tacet
T
A
B



Verse 3:
Let me back, let me back
I promise to be good
Don't look in the mirror
At the face you don't recognise
Help me call the doctor
Put me inside
Put me inside
Put me inside
Put me inside
Put me inside.

Verse 4:
Walking like giant cranes
And with my x-ray eyes
I strip you naked
In a tight little world
Who are we to complain?
Are you on the list?
Stepford wives
Investments and deals
Investments and deals
Cold wives and mistresses.

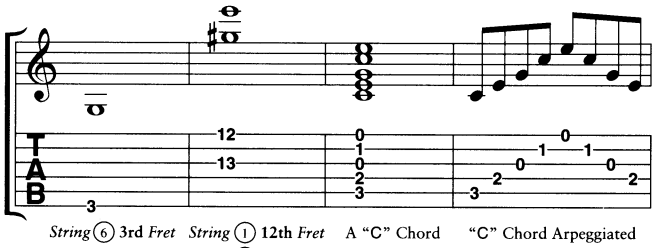
Verse 5:
Cold wives and Sunday papers
City boys in first class
Don't know they're born
They know someone else is gonna
Come and clean it up
Born and raised for the job
Someone always does
I wish you'd get up, get over
Get up, get over
Turn your tape off.

I keep the wolf from the door *etc.*

GUITAR TAB GLOSSARY**

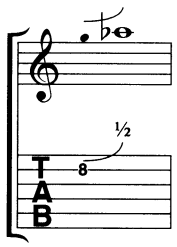
TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

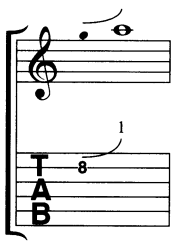


String (6) 3rd *Fret* *String* (1) 12th *Fret* A "C" Chord "C" Chord Arpeggiated
String (3) 13th *Fret*

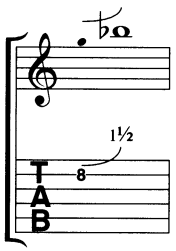
BENDING NOTES



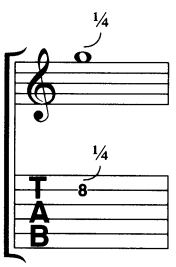
HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.

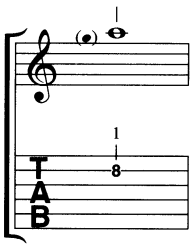


WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

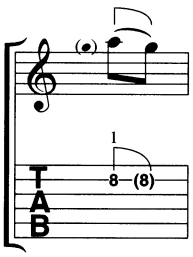


QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.

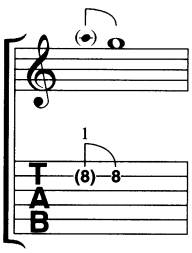
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



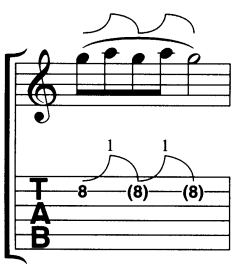
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



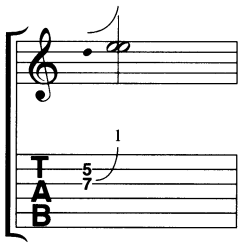
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



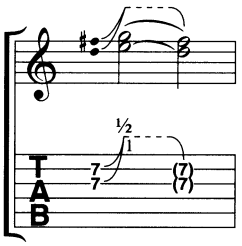
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



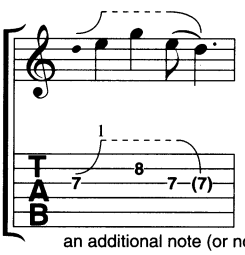
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



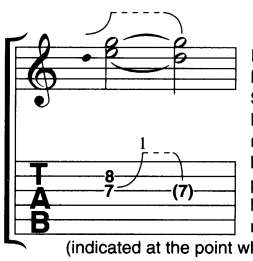
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

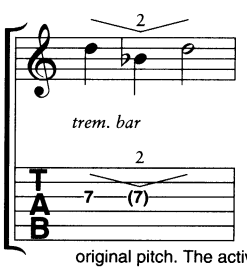


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

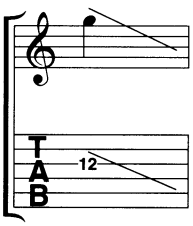


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

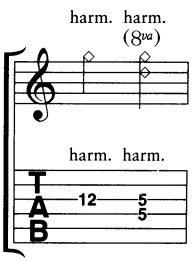


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

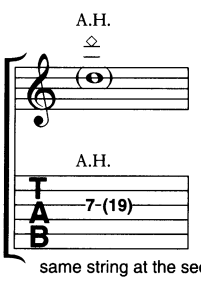


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

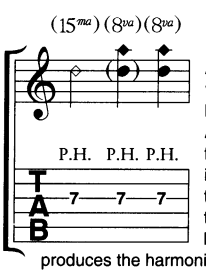
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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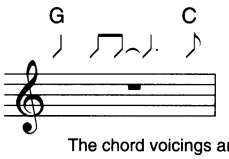
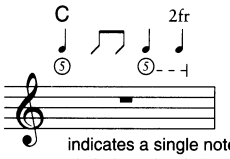
**By Kenn Chipkin and Aaron Stang

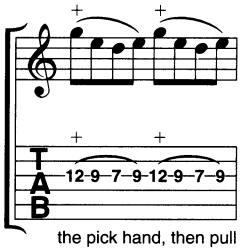
RHYTHM SLASHES



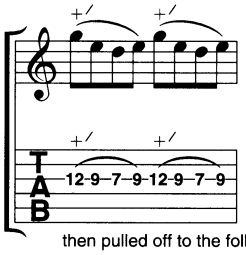
STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.



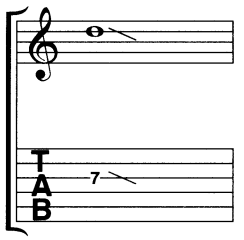
SINGLE NOTES IN SLASH NOTATION: A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).



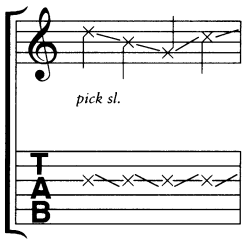
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



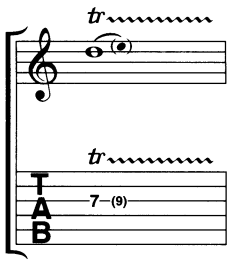
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



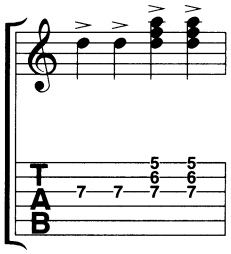
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

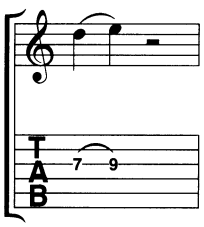


TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

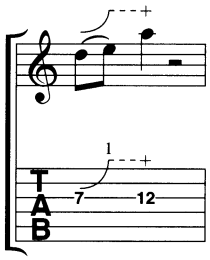


ACCENT: Notes or chords are to be played with added emphasis.

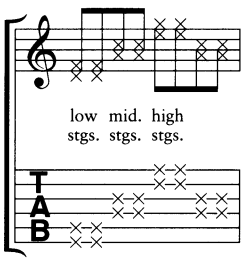
ARTICULATIONS



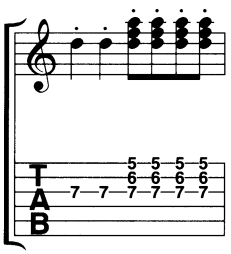
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



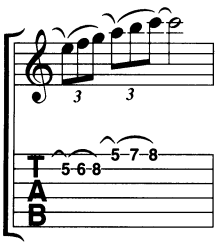
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



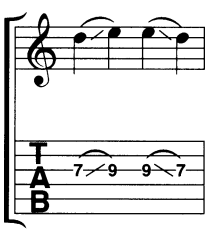
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



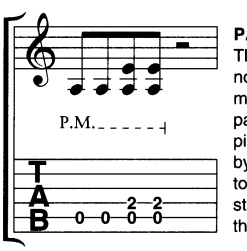
STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.



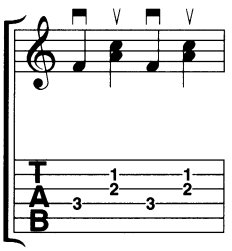
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



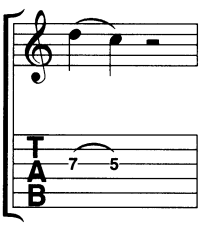
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



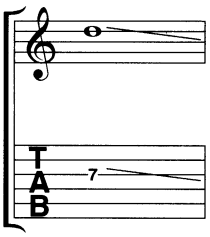
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



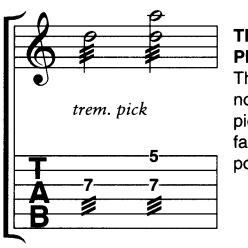
DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.



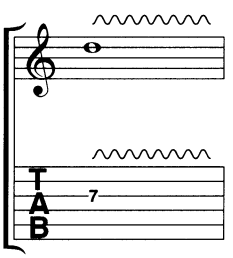
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



TREMOLO PICKING: The note or notes are picked as fast as possible.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.